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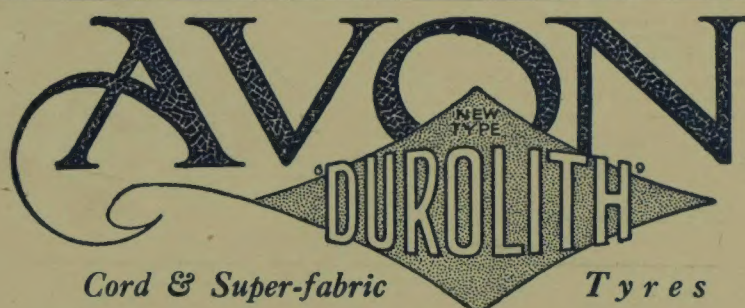
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ORMONDE	14,853	Jan. 6	Jan. 12	Jan. 14

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FROM their origination down to the present time, Burberrys, in conjunction with experts, have constantly designed and improved dress for the purpose of providing security and comfort on snow-clad fields.

Burberry Winter Sports Models

allow unrestricted freedom to limbs and muscles. They are thoroughly practical and bear a purposeful charm, as well as the charm of appearance.

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keep out cold winds, wet and snow. They maintain bodily warmth, yet allow perfect natural ventilation; are lightweight, yet exceedingly strong in texture, and are finished with surfaces to which snow cannot cling.

"Of the firms to which I applied, yours was the only firm who could supply a costume suitable for the Swiss Mountain Sports. The majority of our London Houses, although alleging to specialise, supply one with elaborate toilettes only fit for wear inside the Hotel."

M. G. G. (Totteridge).

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for Men, Women and Children,
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November 20th to 24th.
Mannequin Parades daily, 11 a.m. to
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THE 8 h.p. ROVER Coupé illustrated below, is a new model the ROVER Company introduce in the belief that it will meet the demand for a reliable, comfortable and economical closed car—particularly suited for Ladies' and Doctors' convenience for Town use.

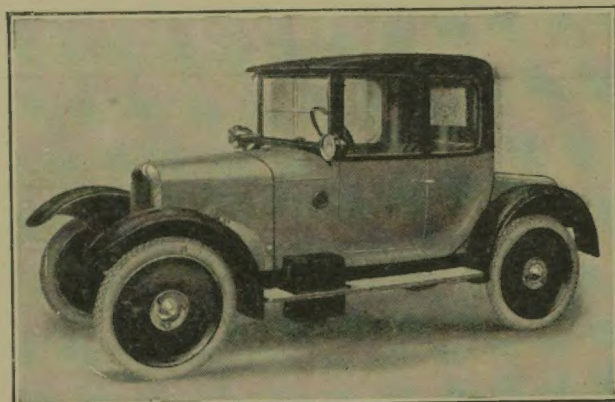
Every feature designed for comfort and utility under all weather conditions is incorporated in this Model, which is a handsome little car anyone may be proud to possess.

Finished any colour to choice, complete with Self-Starter and all De Luxe fittings, including best fibre floor mat, speedometer, 8-day clock, leather upholstery, large pockets, and curtain to rear window, it is a car that will command consideration through its beauty of line and finish, economy in cost and upkeep.

Send for Catalogue illustrating all Models.

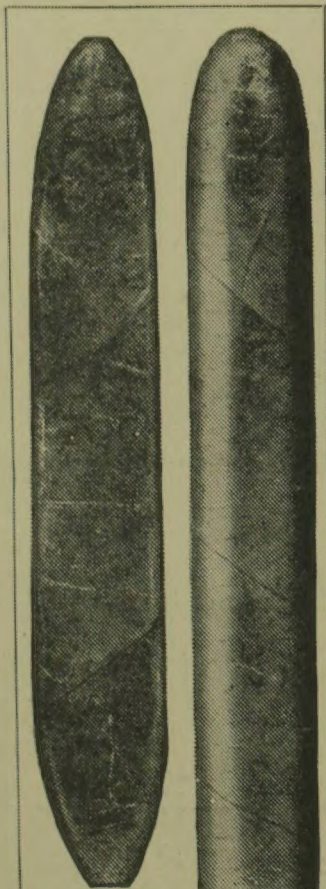
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The 8 h.p. ROVER COUPE with Self-Starter. Price £240.

For men of moderate means
with expensive
tastes in cigars.



IMPERIAL NO. 2. IMPERIAL NO. 3.
Actual Size.

Some men seem to think that no cigars are worth smoking that do not cost at least 100s. a hundred. This is not the case.

Granting that there are numberless brands and unbranded varieties of medium priced cigars that are decidedly unpalatable, it is still true that one can obtain some very excellent cigars at a reasonable price.

Criterion Cigars, for example, although distinctly inexpensive, are rich in all the qualities which distinguish the really high-class cigar.

Of choicest leaf, well made, handsome, and superior in flavour and aroma, they offer supreme satisfaction to the most hypercritical cigar smoker. Ask for them at your tobacconist's to-day.

Samples of
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IN CEDAR WOOD
CABINET BOXES
OF 25, 50 and 100.

Of all High-Class
Tobacconists and
Stores.

CRITERION

C32.

Eat more
Good
toffee



The
Family Doctor says:

Good toffee does good by stealth, and that's how all the best kind of good is done.

Good toffee pleases the palate and then satisfies by nourishing.

By all means let the youngsters 'eat more good toffee,' and if I may venture to suggest the very best, my preference is for

Mackintosh's Toffee de Luxe



Egg and Cream-de-Luxe.
Almond Toffee-de-Luxe.
Cocoanut-de-Luxe.

Café-de-Luxe.
Mint-de-Luxe.
Plain Toffee-de-Luxe.
De-Luxe Assortment.

Sold loose by weight at 8d. per 1/4 lb., and in Baby Oval Tins and Tall Tins at 1/3 each, Junior Oval Tins and Tall Tins at 2/6 each, and in 4-lb. Tins.

You can also buy Plain Toffee-de-Luxe in Popular Week-end Tins, 2/- each; and 5/- Family Tins.

A Wonderful Hair Brush

Chemists, Stores, Drapers and Hairdressers in every town have been supplying the public with the New "Matik" Hair Brush since its inception twelve years ago. There is only one reason—it's found in the New "Matik" Hair Brush itself. A Brush that makes good with all high-class dealers is the brush that makes good with the Public.

MADE IN ENGLAND
PATENT 8384/14
No 622303
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Hindes New "Matik" Brush
PATENT 8384/14

Chemists, Stores, Drapers and Hairdressers in every town have been supplying the public with the New "Matik" Hair Brush since its inception twelve years ago. There is only one reason—it's found in the New "Matik" Hair Brush itself. A Brush that makes good with all high-class dealers is the brush that makes good with the Public.

Hindes New "Matik" Hair Brush is the latest article de luxe for the dressing-table. The cooling, soothing, and penetrating influence of the New "Matik" Hair Brush adds to one's daily comfort and enjoyment. Though a luxury to use, it costs no more than an ordinary hair brush. Price in circular pattern, 8s. 6d. each. In oval pattern, 6s. 6d.

If any difficulty is experienced in obtaining, either pattern will be mailed direct, post free.

Hindes, Limited, Birmingham, and 1, Tabernacle Street, City, London. Patentees and Manufacturers of Hindes Hair Wavers.

READY November 27th.

PRICE 2/-

"THE ILLUSTRATED LONDON NEWS"

CHRISTMAS NUMBER

COMPLETE NOVEL by SAX ROHMER

PRESENTATION PLATE IN FULL COLOURS by CECIL ALDIN

PICTURES IN COLOURS

By

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"THE CHRISTMAS COACH," BY CECIL ALDIN.
(A miniature reproduction of the Presentation Plate.)

PICTURES IN COLOURS

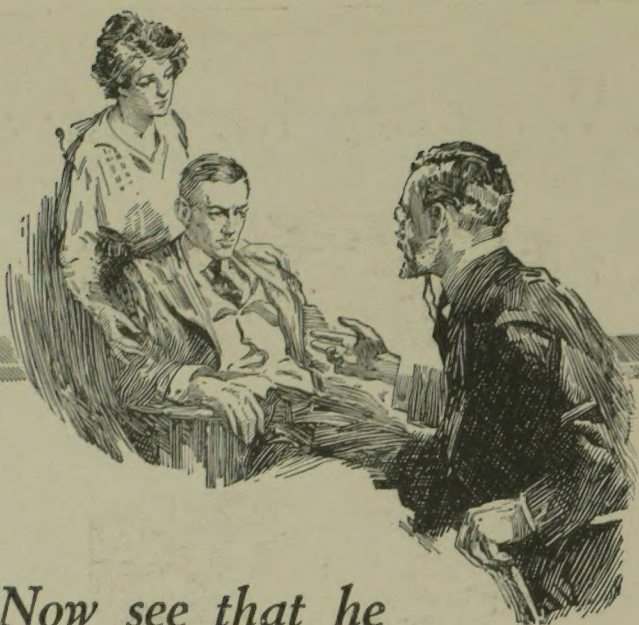
By

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"The Illustrated London News" Christmas Number

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"Now see that he takes Sanatogen regularly three times a day!"

THAT is the doctor's parting injunction—addressed to the wife because he knows she will hold the patient to it.

"Feed your patient systematically with Sanatogen," writes a doctor to his confrères in the *Medical Press*. "It is readily absorbed, and has an immediate and remarkable effect, shown by a steady increase of weight and muscular strength . . . The patient sleeps; the colour is brought back to his cheeks; his energy of mind and body is gradually restored and he loses his depression of spirits."

Invigorate your Nerves with SANATOGEN

(The True Tonic-Food)

"I cannot speak too highly of Sanatogen's great recuperative power to help one in nervous illness." So says that gifted song writer "Guy d'Hardelot." And here is the testimony of a great nerve specialist, head of a world-famous Sanatorium:—"Personally I have treated

more than 500 patients with Sanatogen. The word treatment may justifiably be employed here, because the effect of Sanatogen in nervous maladies was so striking and permanent that I never had resource to any other preparation."

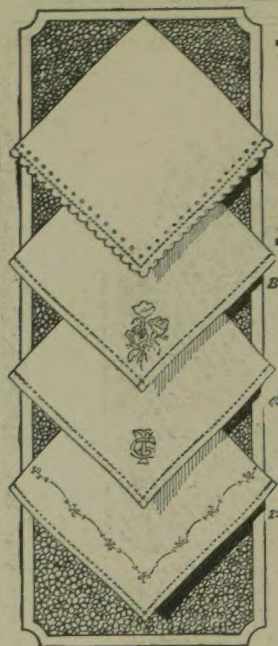
Moreover Sanatogen is the ideal energising food for the healthy as well as for the sick.

In the words of Professor Mann—formerly Assistant Professor of Physiology at Oxford University—"A building-up process goes on in the nerves after the administration of Sanatogen."

Consequently, six weeks' use of Sanatogen increases your nerve-energy 63 per cent.—as proved by actual tests on human subjects, made by a physician attached to King's College Hospital, London.

Go to the nearest chemist, buy a tin of Sanatogen — from 2/3 to 10/9 — and determine to take it regularly three times a day.

And write to Genatosan, Ltd., Loughborough, for an interesting booklet, which fully explains the nature and uses of Sanatogen.



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Per dozen 20/-

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Per dozen 20/-

No. 40. Ladies' fine linen hemstitched handkerchiefs, hand-embroidered two-letter monogram, size about 12 inches.
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Per dozen 21/-

CHRISTMAS GIFTS OF IRISH LINEN HANDKERCHIEFS

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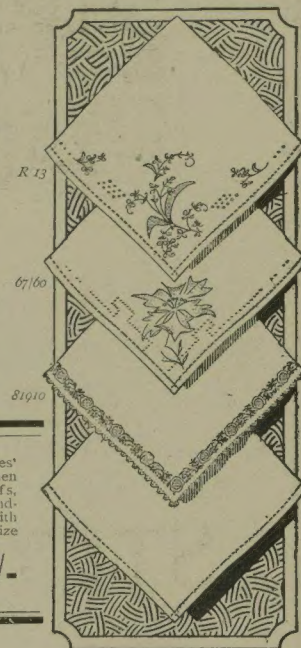
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No. R 13. Ladies' fine sheer linen hemstitched handkerchiefs, hand-embroidered corner, size about 11½ ins.
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PURE LINEN HEMSTITCHED SHEETS.

2 by 3½ yds. 2½ by 3½ yds. 2¾ by 3½ yds.
55/- per pair 59/6 per pair 97/6 per pair

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2 by 3 yds. 2 by 3½ yds. 2½ by 3 yds. 2¾ by 3½ yds.
19/9 per pair 24/9 per pair 23/9 per pair 29/9 per pair

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20 by 30 inches 22 by 32 inches 27 by 27 inches
6/9 and 8/11 each 7/6 and 9/6 each 7/6 and 11/9 each

DURABLE COTTON SHEETS FOR HOUSEHOLD USE.

TWILL AND PLAIN
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15/9 and 17/9 per pair 18/9 and 21/9 per pair

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Scalloped and cross hemstitched mats (as sketch).

31/6 set (25 pieces).

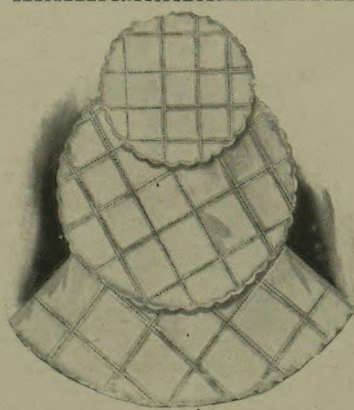
Madeira embroidered sets.
From 33/9 set (25 pieces).

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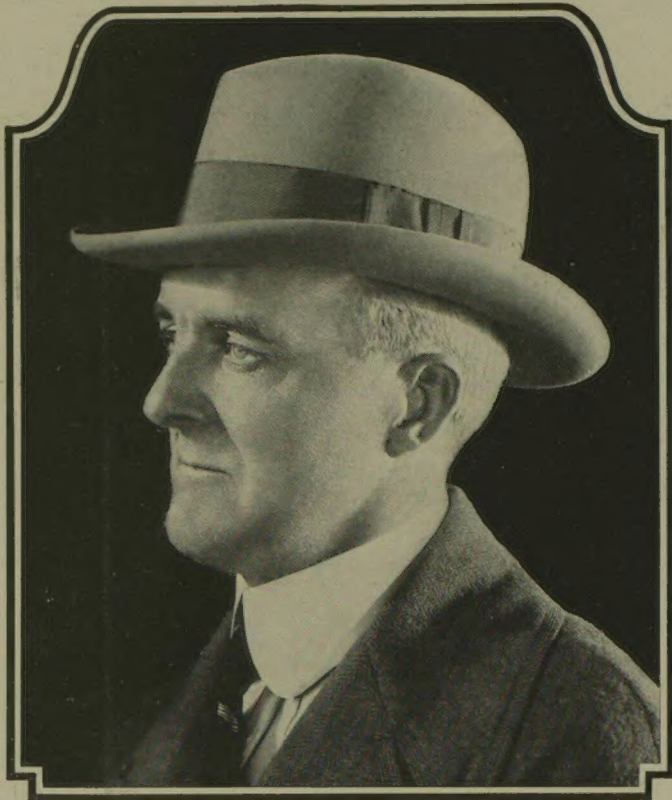
69/6 and 89/6 set (25 pieces).

Damask table napkins, pure linen.
25/9, 29/9, 33/9, 39/6, 49/6 per dozen.

Pure linen hemstitched towels.
42/-, 49/6, 59/6, 63/-, 69/6 per dozen.



HARVEY NICHOLS & CO., LTD., Knightsbridge, LONDON, S.W. 1



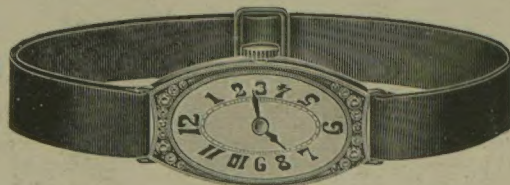
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Conservative, yet strikingly individual

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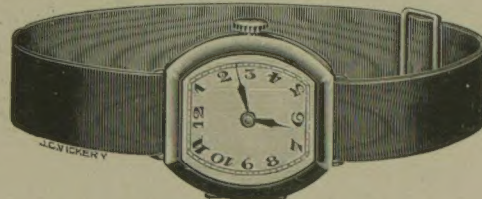
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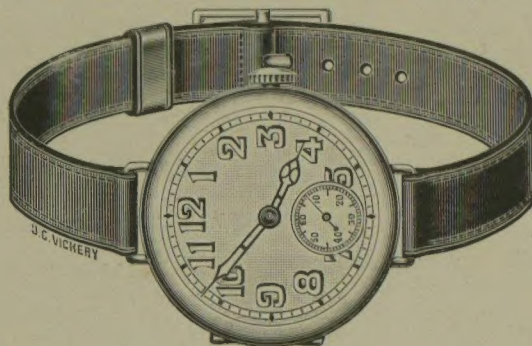
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Wonderful Value, a Solid Platinum and Diamond
Watch, with high-grade Lever Movement.
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No. F 577.

Ladies' Solid Gold Wrist Watch. High-grade
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9-ct. Gold, £7 18s. 6d. 18-ct. Gold, £10 15s.



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Gents' Sterling Silver Luminous Wrist Watch,
Fine Jewelled Lever Movement. Only £3 5s.
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By Appointment
Silver Smith etc. to H.M. the King
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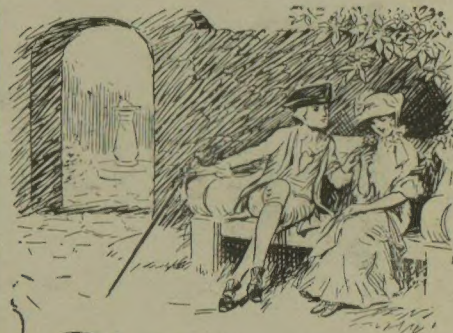
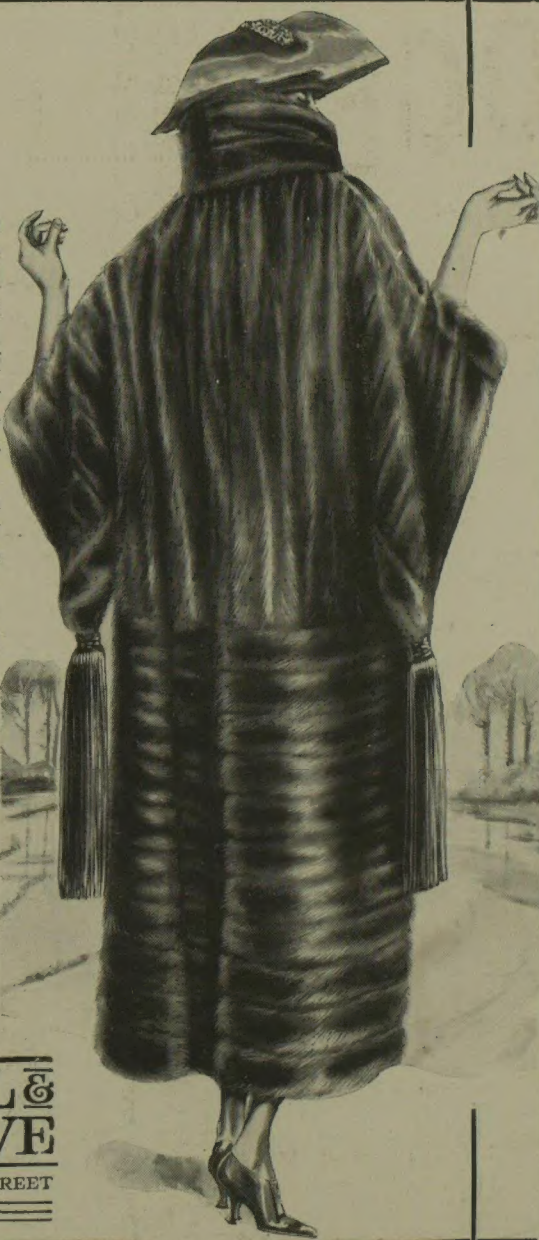
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SABLE DYED KOLINSKI.
A luxurious Model Kolinski
Fine Wrap Coat, worked from
selected first-grade skins, spe-
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hue, scientifically worked in
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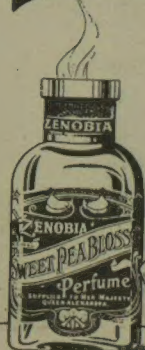
To bring back delight-
ful moments spent in
a flower laden garden
heavy with scents; to
make the flowers live
again, to catch their
perfumed breath and all
that it recalls—that is
what Zenobia Perfumes
do, so true are they
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of the Valley, 3/6, 5/6, 8/6
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Of all High-class Perfumers
Chemists and Stores.

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Manufacturing Perfumers,
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A Permanently Good Complexion

with soft white hands, neck
and arms follows the regular use
of the world-famous emollient
LA-ROLA. It means that you
can face the inclemencies of
winter weather with perfect con-
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look its best—clear, fresh, smooth
and glowing.

BEETHAM'S
La-rola

(as pre-war)

nourishes the delicate skin tissues
in such a way as to make chaps,
roughness and redness step out
of the picture.

From all Chemists in bottles, 1/6.

PALE COMPLEXIONS

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BLOOM," which gives a perfectly natural
tint to the cheeks. No one can tell it
is artificial. It gives

THE BEAUTY SPOT!
Boxes 1/-

M. BEETHAM & SON
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10-inch Double-sided Records, 4/- each.

FRANK FERERA AND ANTHONY FRANCHINI
B. 1405 (Hawaiian Guitars)
Dream Kiss—Waltz
Isle of Paradise—Medley Waltz
(Introducing "Pensacola")

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PAUL WHITEMAN AND HIS ORCHESTRA
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I'm just wild about Harry—Fox-Trot
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ZEZ CONFREY & HIS ORCHESTRA
B. 1408
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THE VIRGINIANS
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"QUEEN'S" DANCE ORCHESTRA
B. 1409
Directed by JACK HYLTON
Sally (You brought the Sunshine to our Alley)—Fox-Trot
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ENNIS PARKES AND PETER DAWSON
With Chorus and Orchestral Accompaniment
B. 1412 Looking all over for you
With Orchestral Accompaniment
Journey's End

ENNIS PARKES AND PETER DAWSON
With Chorus and Orchestral Accompaniment
C. 1087 12-inch Double-sided Record, 6/-
Shimmy with me
Dancing Time

WINTER GARDEN THEATRE ORCHESTRA
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"The Cabaret Girl"—Selection, Parts 1 and 2
Containing "Dancing Time"—"Shimmy"—"All Over"—"Nerves"
—"Grips and Gravvins"—"Journey's End"—"First Rose of Summer"—"Whoop de oodle do"

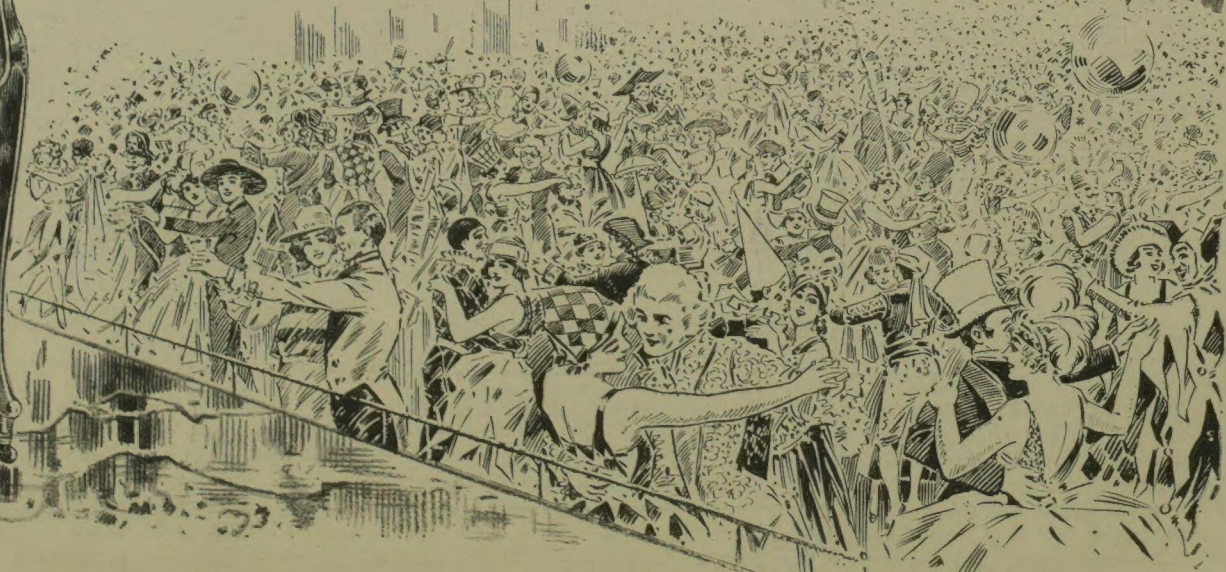
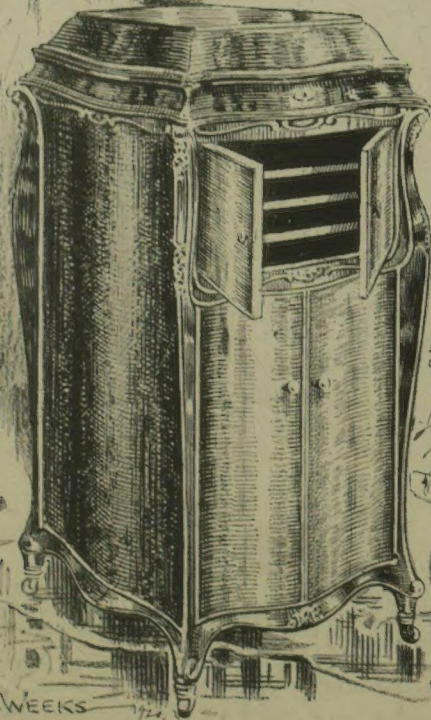
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 18, 1922.

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IN FRIENDLY CONVERSATION: GENERAL RAFET PASHA AND A BRITISH STAFF OFFICER AWAITING THE ARRIVAL OF GENERAL ISMET PASHA, AT CONSTANTINOPLE.

When the Turkish National Assembly at Angora decided to abolish the Sultanate and to appoint a new Caliph, it was General Rafet Pasha who conveyed the epoch-marking news to Sultan Mohammed VI.; and he it was, too, who assumed control of the "Province of Constantinople," on November 4. On the 12th it was announced that he had been appointed provisional representative of Angora in Constantinople, in the place of Hamid Bey. On November 10, interviewed by a Stambul paper, and replying to the question whether the Allied troops have no right to remain until the ratification of peace, he said: "No, not until the

peace. The Convention of Mudania was made to tide over till the Peace Conference, but that is all. The presence of an army gives right to the occupant. Naturally, I, too, respect it, but this right must be limited by the needs of the security of this army." General Ismet Pasha, the Angora Foreign Minister, arrived at Constantinople on the morning of November 7. He left for Lausanne, for the Conference, on the 10th, accompanied by Riza Nur Bey and other delegates. He reached his destination on the 12th. The Conference stands postponed until November 20.—[PHOTOGRAPH BY JAMES.]



By G. K. CHESTERTON.

THIS General Election, however it turns out, will at least be like others in producing plenty of nonsense. To some of us the eulogies and enthusiastic tributes to politicians will sound decidedly queer. But I think the denunciations of the same politicians are even more extraordinary. And I saw the other day, of all extraordinary things in the world, that Mr. Winston Churchill had accused Mr. Bonar Law of wishing to go back to the Middle Ages. This is undoubtedly, in my opinion, a very high compliment; but I cannot imagine anyone who could possibly deserve the compliment less than Mr. Bonar Law. He is the very embodiment of everything that only began when the Middle Ages ended: the Colonial type, the commercial test, the Scotch Puritan tradition. I suppose Mr. Bonar Law will retort by calling Mr. Churchill a Puritan iconoclast at war with all the arts, burning all pictures and newspaper articles. Perhaps he will convict Mr. Lloyd George of being a Trappist, vowed to an unnatural and ascetic silence. Perhaps this will call forth a rejoinder about the coarse buffoonery of Lord Balfour or the Bank Holiday familiarity of Lord Curzon. Reviling everybody for the very opposite of his real faults seems a safe process, since it is not likely to offend. But this particular matter of the Middle Ages interests me (the reader will grieve to hear) much more than the General Election. I think the Middle Ages are now considerably more practical, up to date, and on the spot than the General Election. So I will venture to suggest that we come to some sane agreement about a rational use of the term.

The word *mediaeval* is generally used as a term of abuse, to be applied especially to things that did not exist in mediaeval times, such as capitalism, militarism, conscript armies, jingo patriotism, the Act of Union, the Kaiser, or the censorship of plays. Sometimes it is used as a term of abuse where it is really one of respect. Thus Trotsky, or one of the Moscow Jews, said that at least capitalism was better than *mediaevalism*. By this he meant that the monstrous modern accumulations of property were at least better than a decent and democratic distribution of property. He meant that the idea of a Milk Trust dictating to the whole community was more tolerable to his sensitive mind than the awful vision of a peasant milking his own cow and grazing it on his own three acres. In short, he meant that he, Trotsky, could enter more easily into the feelings of a millionaire than he could into the feeling of a man. Nor do I doubt that in this respect the Bolshevik dictator spoke with complete sincerity—and, indeed, he has since proved his sincerity by calling in the most uncompromising sort of alien capitalists in the hope of crushing the independence of the poor. But, considered as a definition of *mediaevalism*, it is, perhaps, almost too extreme and enthusiastic a tribute to the civilisation of the Middle Ages.

After all, there were other things in the Middle Ages besides the popular life which the Bolshevik Government has called in its capitalists to destroy. And in our own country the prejudice implied in the words is generally the other way. Thus, I see in a review of some recent remarks of mine the statement that *mediaevalism* merely means bringing back the Feudal Lord. Now, I certainly do not want to bring back the Feudal Lord, though I think on the whole I prefer him to the modern millionaire, whether working for Bolshevism or for Big Business. But if I prefer him, it is mostly for the not very flattering reason that he really had far less power. But, anyhow, this critic clearly assumes that a return to *mediaevalism* must mean a return to feudalism. And doubtless it might mean a return to feudalism, just as it might mean a return to heraldry, or horns on ladies' heads, or the habit of wearing hoods, or the practice of archery. My whole complaint is that the word *mediaevalism* is used so vaguely that it might

merely mean this or any of these things. But we shall fall into a serious cross-purpose if the critics suppose that the modern admirers of *mediaevalism* have found nothing but feudalism to admire.

This mistake was made not so much because the *mediaeval* world was aristocratic as because the modern world is snobbish. It may be true that *we* were only interested in *mediaeval* people when they were lords. It is not in the least true that the *mediaeval* people were only interested in the lords. They were interested in a great many other people also—as, for example, in the saints. It may be true that most modern historical novels, about this period of history, are filled with nothing but barons and belted knights. It is only too commonly true, not only of the historical

cooks and clownish millers and rough merchant captains uncommonly like pirates. It is quite obvious, to anyone with a literary instinct, that he knew all these men quite well, had mixed familiarly with them, and thought their characters of considerable importance to the commonwealth. Now, if a modern novel had been written about a knight riding to Canterbury in the time of the Black Prince, he might indeed have been surrounded only by heralds and squires and men-at-arms. He certainly would not have been surrounded by weavers, dyers, and other guildsmen, as he is in the contemporary poem. But that is because modern people had never heard of the guilds, but had heard of the orders of knighthood. And that again is not because the *mediaeval* world was merely aristocratic, but because the modern world has been much more aristocratic. It is so aristocratic that it only remembers the aristocratic part of the older society, and forgets the democratic part. But it is exactly in that democratic part of the old scheme, so long forgotten, that people like myself are interested. The critic is not interested in it, because he has never heard of it, and cannot bring himself to believe that it was true.

It is a curious irony that such a modern man thinks that people in the Middle Ages believed anything they were told. For in truth he only thinks it because he himself believes anything he is told about the Middle Ages. It is modern credulity that has invented *mediaeval* credulity. It happened to be to the interest of the nobles and merchant princes of the sixteenth and seventeenth centuries to start a story that their fathers were all superstitious savages, and they started the story so successfully that most

modern people believed it, at least until lately. But they only believed it because they were told. They had no way of using their own reason or making their own researches, in order to test what they were told. But of course the paradox is inevitable in any such situation. It is not only true that, when a man is completely deceived, he does not know he is deceived; it is also true that, when a man has been completely misled, he does not know he has been led at all. We might almost say that when a man has been completely instructed he forgets that anybody ever instructed him. The ideas or prejudices, for good or evil, have passed into the substance of his personality, and he feels as if they had always been part of himself.

Thus when the critic talks of the feudal lord, he thinks he knows that *mediaevalism* was practically nothing but feudalism; he feels as if he had seen all the feudal barons on the spot, because he has seen them on the stage. He has heard them talked about, until he feels as if he had heard them talking. There are multitudes of other *mediaeval* things that are not allowed to be in the picture, because they would entirely alter the picture. He knows nothing, say, of the Italian republics; and of that Red Lily of Florence which was as republican as the Red Cap of France. He knows nothing of the French communes which gave their very name to a red riot in modern Paris. He knows nothing of the nature of *mediaeval* monarchy, and why it was often a sort of permanent foe of feudalism. He knows nothing about the guilds; above all, he knows nothing about the Church.

The one thing that nobody thinks of asking about *mediaeval* men is what they were thinking about and how they were thinking about it. To understand that, it would be necessary to go into theology and philosophy; which is rather a strain on the enlightened mind. But if we are to regard this civilisation of our fathers mainly as a fancy-dress ball, we might as well at least keep our costumes tolerably correct, and not conceive the Conservative Prime Minister as an appropriate person to appear in tabard or tilting-armour, as a passionate troubadour or an ecstatic friar.



PRODUCED IN LONDON AFTER BEING BANNED FOR A CENTURY: SHELLEY'S TRAGEDY, "THE CENCI"—(ABOVE) COUNT CENCI (MR. ROBERT FARQUHARSON) IN THE FEAST SCENE; (BELOW) THE COUNT STRANGLING HIS WIFE, LUCRETIA (MISS BEATRICE WILSON). "The Cenci," which, owing to certain elements in the story, had never before been acted in public, though it was given privately in 1886, was produced on November 13, at the New Theatre, by Miss Sybil Thorndike, as one of a series of special matinées. She took the part of Beatrice, and Mr. Robert Farquharson that of Count Francesco Cenci. The upper photograph shows the Count telling his guests that his children are dead. Special scenery and other arrangements were made to reduce the duration of the play, which is in five acts, and very long.

Photographs by Topical.

novels, but of the histories. But it is not true of the contemporary documents of the period. It is not even true of Chaucer, let alone Langland. If we read literary histories and criticisms about Chaucer, we shall learn that he was, perhaps, only too much of a Court poet, and lived mostly with the nobility and gentry. But if we simply read Chaucer, we shall not find him writing merely about the nobility and gentry. We shall find him writing most realistically about

CURIOUS ELECTION INCIDENTS: THE TOUCH OF THE UNEXPECTED.

PHOTOGRAPHS BY TOPICAL, KEYSTONE VIEW CO., C.N., SPORT AND GENERAL, AND PHOTOPRESS.



COASTWISE CANVASSING IN THE DOVER DIVISION: MAJOR ASTOR, WITH LADY VIOLET ASTOR, ADDRESSING THE CREW OF THE DEAL LIFEBOAT.



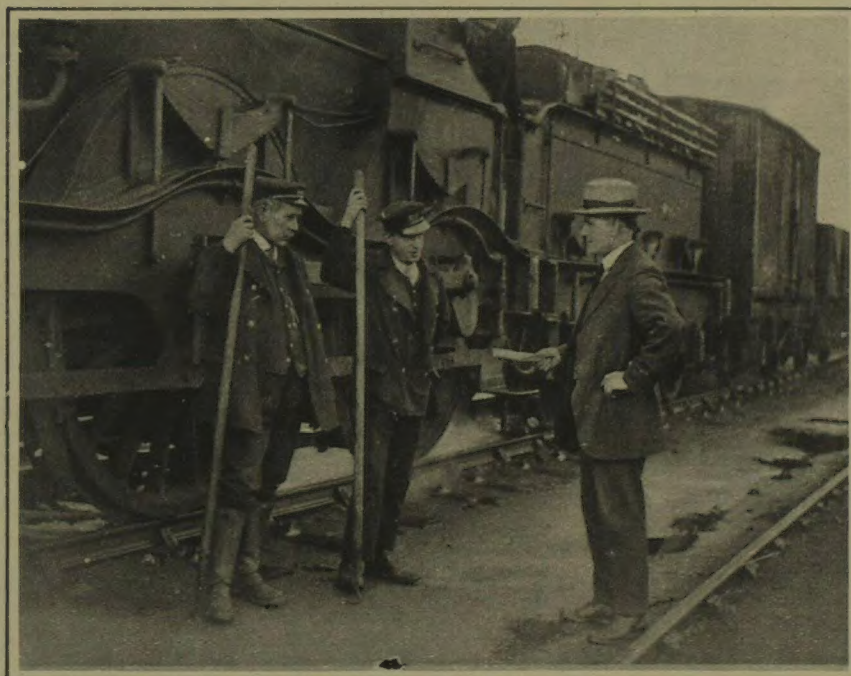
A NOVEL ELECTIONEERING VEHICLE IN HAMPSTEAD: MR. A. CLAVERING SPEAKING FROM HIS FILM-VAN, USED FOR ILLUSTRATING HIS SPEECHES ON THE SCREEN.



SPEAKING WHILE SEATED (OWING TO HIS RECENT OPERATION): MR. CHURCHILL ADDRESSING 4000 PEOPLE AT DUNDEE, WHERE HE WAS AFTERWARDS SHOUTED DOWN BY SOCIALIST INTERRUPTERS.



FROM NURSING HOME TO PLATFORM: MR. CHURCHILL CARRIED IN A CHAIR BY DUNDEE SUPPORTERS.



AN ENGINE-DRIVER CANDIDATE APPEALS TO COMRADES OF THE FOOTPLATE: MR. CHARLES FRANKLIN (LABOUR) CANVASSING ON A RAILWAY TRACK.



A MUCH-TALKED-OF LABOUR CANDIDATE: THE HON. BERTRAND RUSSELL CANVASSING A GROUP OF LADIES ON A DOORSTEP IN CHELSEA.

A General Election always produces a crop of curious incidents, and the one that is just over has been no exception to the rule. We illustrate here a few unhearsed episodes which bore the touch of the unexpected. In the Dover Division of Kent, for example, Major the Hon. J. J. Astor, the Unionist candidate, found himself one day addressing the gallant crew of the Deal Lifeboat ranged before him in their craft on the beach. His wife, Lady Violet Astor, who was with him, is a daughter of the fourth Earl of Minto. In contrast to this scene is the photograph of the Labour candidate at Grimsby, Mr. Charles Franklin, canvassing among fellow engine-drivers on a railway; or that showing the travelling film-van

used by Mr. A. Clavering, the National Liberal candidate at Hampstead.—Mr. Churchill at Dundee also provided an uncommon episode by making a long speech sitting (for the most part) in an arm-chair, owing to his recent operation for appendicitis. The meeting we illustrate was that in the Caird Hall on November 11. At a later meeting of his on the 13th, in the Drill Hall, he was shouted down by Socialist interrupters, and the proceedings broke up. The Hon. Bertrand Russell, whose war-time record will be remembered, is a son of the late Viscount Amberley. He has published many philosophical and social works, including "The Practice and Theory of Bolshevism."

LIVERPOOL'S TRIBUTE TO HER DEAD: WAR MEMORIAL PANELS.



"RENOWN." HISTORY POINTS TO THE OPEN ROLL OF HONOUR.



"INFANCY." MOTHER AND CHILD, AND FATHER PAUSING AT THE ANVIL.

WE reproduce here the eight beautiful lunette-shaped panels painted by Mr. Frank O. Salisbury as a memorial to the 13,245 men of Liverpool who fell in the war. They are to be placed in the Town Hall, the two large panels, "Triumph" and "Peace," each measuring 16 ft. at either end, and the others, 10 ft. long, on the side walls, three on each side. The Lord Mayor of Liverpool

(Continued opposite.)



"PEACE." TRUTH WITH HER TABLET, AND JUSTICE WITH SWORD AND SCALES (A 16 FT. PANEL ON AN END WALL).

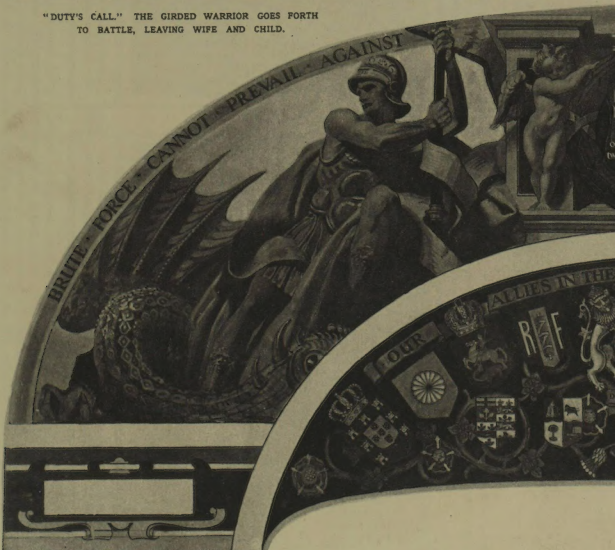
Continued.] desired that the panels should tell a story to bring comfort to relatives of the fallen, and the artist found his inspiration in a poem sent to him by a bereaved mother who had seen his picture of the Burial of the Unknown Warrior in Westminster Abbey. The story begins with "Infancy," and continues with "Duty's Call," "Sacrifice," and so on. A quotation from the poem appears on each panel.



"IMMORTALITY." ST. GEORGE, ST. MICHAEL, AND BRITANNIA BESIDE THE WARRIOR'S BIER.



"REMEMBRANCE." THE NATIONAL SPIRIT ENTHRONED CONSOLING THE WIDOW AND ORPHAN.



"TRUTH." ST. GEORGE VICTORIOUS OVER THE DRAGON OF BRUTE FORCE.

BY THE PAINTER OF "THE BURIAL OF THE UNKNOWN WARRIOR": MR. FRANK O. SALISBURY'S WAR MEMORIAL PANELS FOR LIVERPOOL TOWN HALL.

BY COURTESY OF MR. FRANK O. SALISBURY. ARTIST'S COPYRIGHT RESERVED.

OCCASIONS AT HOME AND ABROAD: WAR MEMORIALS.

PHOTOGRAPHS BY CENTRAL PRESS, I.B., DAMGAARD (COPENHAGEN), SPORT AND

THE LORD MAYOR'S SHOW; BELGIUM'S UNKNOWN WARRIOR.

GENERAL, L.N.A., JAMES'S PRESS AGENCY, RENNING (SEATON DELAVAL), AND C.N.



THE ROYAL NAVAL DIVISION MEMORIAL AT BEAUCOURT-SUR-ANCRE: THE REV. DEVILL CLOSE DEDICATING IT AFTER THE UNVEILING BY GENERAL SIR HUBERT GOUGH.



THE BOURNEMOUTH WAR MEMORIAL: GENERAL SEELY ON THE STEPS AFTER UNVEILING IT.



AN ARM RAISING THE TRICOLOUR FROM A BURIED TRENCH: A FRENCH MEMORIAL AT COPENHAGEN.



THE MIDDLESBROUGH WAR MEMORIAL, OF CENOTAPH TYPE: A GENERAL VIEW OF THE UNVEILING CEREMONY PERFORMED ON ARMISTICE DAY.



THE LORD MAYOR'S SHOW IN LONDON: A PICTURESQUE GROUP OF GIRL ATHLETES IN THE PROCESSION.



CONSTANTINOPLE IN A FERMENT: A GREAT CROWD OF TURKS LISTENING TO A SPEECH OF GENERAL RAFET PASHA FROM THE BALCONY OF THE UNION CLUB.



THE KEMALIST EFFORT TO OUST THE ALLIES FROM CONSTANTINOPLE: RAFET PASHA SPEAKING FROM THE BALCONY OF THE UNION CLUB.



TO 25,479 G.W.R. MEN WHO SERVED AND 254 WHO FELL: THE WAR MEMORIAL AT PADDINGTON UNVEILED BY VISCOUNT CHURCHILL.



AT A WAR MEMORIAL UNVEILING NEAR ALNWK CASTLE, HIS FAMILY SEAT: THE DUKE OF NORTHUMBERLAND SPEAKING; AND THE DUCHESS WITH A WREATH.



A MONARCH WHO PREVENTED A VIOLENT REVOLUTION: KING VICTOR (LEFT) GREETING SIGNOR MUSSOLINI, THE NEW ITALIAN PREMIER AND LEADER OF THE FASCISTI.



THE CLERK OF THE PRIVY COUNCIL CLEARS HIS CHARACTER: SIR ALMERIC FITZROY, WITH LADY FITZROY, LEAVING THE LONDON SESSIONS AFTER HIS SUCCESSFUL APPEAL.



THE BURIAL OF BELGIUM'S UNKNOWN WARRIOR IN BRUSSELS: KING ALBERT AND PRINCE LEOPOLD (LEFT FOREGROUND) DURING THE SILENCE AFTER THE CEREMONY.

The Royal Naval Division Memorial at Beaucourt-sur-Ancre, unveiled on November 12 by General Sir Hubert Gough, stands on ground that still bears traces of the fierce struggle on the Ancre in which the Division fought on November 13 and 14, 1916, when the village was captured. The cost of the monument was borne by Lord Rothermere, whose son, Lieutenant Vere Harmsworth, of the Hawks Battalion, fell in the action. General Gough was accompanied by Brig-General Arthur Asquith and some 200 officers and men who fought with him. The Bournemouth War Memorial was unveiled by General Douchy, and the Mayor of Beaucourt gave an address in English on behalf of the people of the village.—The Bournemouth War Memorial was unveiled by General Douchy, formerly Secretary for War, on November 8.—The monument at Copenhagen shown above marks the grave of 20 French soldiers who died in Denmark during the war.—The Lord Mayor's Show on November 9, when Mr. E. C. Moore entered on his year of office, was a picturesque Pageant of Empire. It included a numerous contingent from the Regent Street Polytechnic, both on the educational and sports side. With the latter was the group of girl athletes here illustrated.—

The situation at Constantinople was stated on November 14 to be still very serious. A larger photograph of Rafet Pasha appears on our front page.—The Great Western Railway war memorial was unveiled at Paddington just before the Silence on Armistice Day by the chairman of the Company, Viscount Churchill. The sculptor was Mr. C. S. Jagger, M.C., R.B.S., who was twice wounded in the war.—When the Fascists took control in Italy, King Victor prevented otherwise inevitable bloodshed by refusing to sign a decree declaring a state of siege. Signor Mussolini, on meeting his Majesty, expressed sentiments of loyalty.—Sir Almeric Fitzroy won his appeal at the London Sessions against his police court conviction on a charge of annoying persons in Hyde Park. The Chairman stopped the proceedings, as "the Court were of opinion that there was no case made out." The conviction was quashed, and Sir Almeric was allowed costs.—The Belgian Unknown Warrior, whose body was chosen by a soldier blinded in the war, was buried on November 12 at the foot of the Column of Congress in Brussels. King Albert and the Crown Prince Leopold took part in the ceremony, and the military delegates included Lord Ypres.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY SWAINE, RUSSELL, LAFAYETTE, ELLIOTT AND FRY, PHOTOPRESS, DISSANO, AND SPORT AND GENERAL.



A NEW VISCOUNT IN THE DISSOLUTION HONOURS: LORD LEVERHULME.



A NEW PEER IN THE HONOURS LIST: SIR JOHN BETHELL BT.



A NEW PEER IN THE HONOURS LIST: SIR JOSEPH MACLAY, BT.



A NEW BARONET IN HONOURS LIST: ALD. MAX MUSPRATT.

AWARDED THE 1921 NOBEL PRIZE FOR CHEMISTRY: PROF. F. SODDY, F.R.S.



A NEW BARONET IN THE HONOURS LIST: SIR WILLIAM BULL.

AWARDED THE 1922 NOBEL PRIZE FOR CHEMISTRY: DR. F. W. ASTON.



A NEW BARONET IN THE HONOURS LIST: SIR ERNEST POLLOCK, K.C.



A NEW BARONET IN HONOURS LIST: SIR E. W. HUME-WILLIAMS.



NEW R.A.F. CHIEF IN INDIA: AIR-VICE-MARSHAL P. W. GAME.



THE TRAGIC DEATH OF A POPULAR PEER: THE LATE LORD LUDLOW.



POISONED: SIR WILLIAM HORWOOD, COMMISSIONER OF POLICE.



A NEW BARONET IN HONOURS LIST: MAJOR H. L. C. BRASSEY.



A NEW PEER, IN HONOURS LIST: LIEUT.-COL. FRANCIS B. MILD MAY.



THE FIRST INDIAN ACTING HIGH COMMISSIONER FOR INDIA: MR. J. W. BORE.



A FAMOUS RACING JOURNALIST: THE LATE MR. A. E. T. WATSON.



A NEW PEER IN THE HONOURS LIST: SIR EDWARD A. GOULDING.

The Resignation Honours List issued from the National Liberal Headquarters included 2 Earls (Lord Birkenhead and Lord Farquhar), 2 Viscounts (Lord Lee of Fareham and Lord Leverhulme), 4 Barons, 5 Baronets, and 12 Knights. Lord Leverhulme is Chairman of Messrs. Lever Bros., Ltd.—Sir John Bethell has been M.P. for Romford and East Ham North.—Sir Joseph MacLay was Shipping Controller from 1916 to 1921.—Sir Edward Goulding has been M.P. for Worcestershire, and is Chairman of the Constitutional Club.—Colonel F. B. Mildmay has been M.P. for Totnes since 1885.—Major H. L. C. Brassey has been M.P. for North Northants.—Sir William Bull has long sat for Hammer-smith.—Sir E. Hume-Williams has been M.P. for a Notts Division.—Alderman Max Muspratt has been M.P. for a Liverpool Division, and Lord Mayor of Liver-

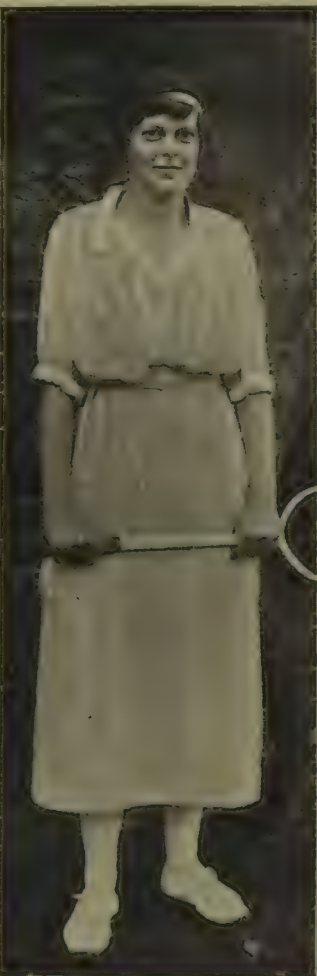
pool.—Sir Ernest Pollock is the ex-Attorney-General.—Professor Soddy holds the Chair of Inorganic and Physical Chemistry at Oxford.—Dr. Francis W. Aston is Research Fellow of Trinity College, Cambridge.—Air-Vice-Marshal P. W. Game is the first officer of that rank to command the R.A.F. in India.—Lord Ludlow was Master of the Hertfordshire Foxhounds. While returning from a recent hunt, his horse fell and rolled on him. He leaves no heir.—Sir William Horwood was taken suddenly ill at Scotland Yard, and it was officially stated that "the illness was due to the malicious administration of poison."—Mr. J. W. Bore entered the I.C.S. at Madras in 1902. In 1914 he became Diwan of Cochin.—Mr. A. E. T. Watson was Racing Correspondent of the "Times," and wrote for the "Illustrated Sporting and Dramatic News" as "Rapier."

THE VOGUE OF SQUASH RACKETS: A GAME FOR BOTH SEXES.

PHOTOGRAPHS BY SPORT AND GENERAL. DRAWING BY STEVEN SPURRIER, R.O.I., OUR SPECIAL ARTIST AT QUEEN'S CLUB. (COPYRIGHTED.)



FINALISTS IN THE LADIES' SQUASH RACKETS CHAMPIONSHIP: MISS S. HUNTSMAN (RIGHT), THE WINNER, AND MISS CAVE, RUNNER-UP.



THE LADY CHAMPION OF LAST YEAR: MISS JOYCE CAVE.



THE NEW LADY CHAMPION (SQUASH RACKETS): MISS. S. HUNTSMAN.



INCLUDING THE WINNER, MISS S. HUNTSMAN (EXTREME RIGHT, STANDING), AND RUNNER-UP, MISS CAVE (EXTREME LEFT, SEATED): COMPETITORS IN THE LADIES' SQUASH RACKETS CHAMPIONSHIP.



THE LADIES v. MEN SQUASH RACKETS HANDICAP: MISS S. HUNTSMAN, WHO BEAT MR. R. GORDON CANNING, IN PLAY AT QUEEN'S CLUB.

Squash rackets has of late become highly popular as a game both for men and women, and as it can be played in the winter, and takes up even less room than hard courts for lawn-tennis, it is likely to prove a great boon to the seekers of exercise in towns. The second Ladies 'Squash Rackets Championship, won last year by Miss Joyce Cave, was begun at Queen's Club on November 7, and ended on the 12th, when Miss S. Huntsman became Lady Champion by beating Miss Cave (Miss Joyce Cave's elder sister). It was arranged to replay the handicap between the ladies and men, owing to an error in scoring. The group of lady com-

petitors shows (l. to r.) standing—Miss Nicholson, Miss Rotherham, Miss 'Hussey, the Hon. Miss Prothero, Miss 'J. Huntsman, and Miss S. Huntsman; seated—Miss Cave, the Hon. Mrs. C. N. Bruce, Miss J. Cave, and Miss J. Nicholson. Squash rackets is a game played by two people in a room-like court, against the walls, somewhat like Fives. Rackets of a heavier type than Badminton ones are used, and a small rubber ball. All the walls are used. The play line is painted 6 ft. 8 in. from the floor. Above the back wall is a gallery for spectators and the scorer. The service line is painted in red on the narrow floor boards of the court.

BOOKS OF THE DAY

By J. D. SYMON.

LET us praise famous men and the sons we have begotten." The quotation is not accurate, but other times, other manners, and to-day the fathers that begat us must take a back seat. I adapt the old ritual versicle of College Commemoration days, in order to praise two famous (or about to be famous) young men, Mr. Hamish Miles and Mr. Raymond Mortimer, who have done an old trick in a new way and done it quite admirably. They took great risks when they set themselves to write a burlesque novel of Oxford life, but they have found a fresh formula, and I can promise you a first-class entertainment when you read, as you must, "THE OXFORD CIRCUS," which the Bodley Head, or any retail bookseller, will give you in return for a modest seven-and-sixpence.

But Messrs. Miles and Mortimer are not the authors of the story. They have merely acted as literary executors for the late Mr. Alfred Hosea Budd, a writer of extraordinary talent whose loss to letters we deplore. Budd's performance is all the more wonderful that his whole experience of Oxford lasted only for the three days of residence during which he successfully failed to pass Matriculation. But his penetration was superhuman. In those three days he seems to have grasped everything essential; and what he may have missed actually seeing, the intuition of genius has supplied. His instincts helped him, too, in the wider world of smart Society, where he moves serene. And this although his origin was comparatively humble. But there is no Zion in which Mr. Budd is not terribly at ease. He seldom slips. His editors and executors do so once over a title. But they earn easy forgiveness: have they not enriched literary history with a sympathetic Memoir of the late Budd? It is written with just the right touch, and follows the best models.

Budd may have failed to satisfy the examiners (and small blame to him for that), but there is no denying his learning. He had read deeply in fiction, he knew something of poetry, ancient and modern, and among the philosophers and critics he must have been at home at least with Symonds, Pater, and Wilde, whose mannerisms he has caught and fused into something all his own. He must have known, too, Rabelais' student from Limoges; for in a twentieth-century way he can "despumate the Latial ver-bocination" so as to make the modern Pantagruel exclaim, with his great ancestor—"What devil's language is this?" But he has raised it to the æsthetic plane. The style and conception of the book are lofty and poetical. Not for Mr. Budd the rowdy jocosities of "Verdant Green" or its dubious sequel, "Downy V. Green," George Calderon's twenty-year-old story of a Rhodes scholar. But for all that, Mr. Budd, no less than Cuthbert Bede, has given us "a college joke to cure the dumps."

"The Oxford Circus" is a rag, but a rag of an unusually polished kind. The hero, Gaveston froulis, a superman of talent and of fashion, sounds the whole gamut of experience, social and academic. His sainted and perpetually remarried mother, Lady Penhaligon, would endear herself to us in any case; but when we are told by the able editors that her portrait is Mr. Budd's fitting tribute to the pious memory of his own mother (wife of the perpetual curate of Wiggleswick) our admiration refuses to halt this side idolatry. With Lady Blandula Merris, the bold experimenter in Life; and with Arundel the Dean, known as "Mongo," I have only one fault to find—why didn't Budd (i.e., Miles and Mortimer, the old firm) marry them off to each other? It is the only chance missed in a book which, if it does nothing else,

will make future novelists beware how they sentimentalise the Oxford scene in superfine writing.

Budd (or his sponsors) "leads the traveller into the heart of this city that men call Oxford and the gods call Youth." To them—that is, to Gaveston froulis—it is "the Oxford of Bacon and Pater, of Newman and Mackenzie"—which, if you like, is a concatenation accordingly, and one that lets you know exactly where you are with these pleasant moralists, who clown so cleverly in their Circus-ring. It is a tract for the times in brilliant parody and sure of its own audience. My only fear is that it may be caviare to the general.

Echoes of the Oxford Circus recur continually in a far more serious book (I regard Miles and Mortimer = Budd's performance as very serious), written by the late occupant of the Woolsack. Were it not for the Oxford Circus, in its graver and gayer moods. "POINTS OF VIEW," by Viscount Birkenhead

are the essays on "The Oxford Union Society" and "Wadham College and the Law," together with the two admirable biographical sketches, "Neil Primrose" and "Jack Scott." Great Union orators, Lord Birkenhead points out, may not succeed in the House of Commons. He examines two instances, and supplies a reason, which is undeniably sound, if not altogether a blazing revelation. These distinguished Union orators failed to catch the tone of the House of Commons "because youth is not middle age. What was regarded as a form of amusement or an intellectual treat at Oxford was looked on by the House of Commons as a form of trifling or insincerity." This is not the only passage that reminds one of the old gibe at Jowett—"the Master's philosophy consists of glimpses into the obvious"; but even "the sifted intellect of Oxford" (as Lord Birkenhead calls past great Union debaters, of whom he is one), cannot always be inspired. And, after all, to say obvious things oracularly is the way to get a hearing.

The "sifted intellect" groups obvious qualities very happily when it sums up the Oxford Union style of oratory. "It is the style of youth—happy, irresponsible, mordant, treating serious subjects in a jesting but omniscient manner, and often fanatical about passing issues of little moment." Not the least pleasing thing in "Points of View" is its preservation of certain of these elements of style, and its evidences of how some of them have been modified and others eliminated so as to catch the tone of the House of Commons. Politicians of all colours will enjoy Lord Birkenhead's essays. Several of the papers, notably "Divorce Reform," "Should a Doctor Tell?" and "A New Party," are Tracts for the Times. There is no getting away, you see, from the associations of the Oxford Circus.

Each of these books, after its own fashion, pays homage to the power of a romantic place over the imagination. Last week we watched the same process at work in Mr. Walpole's "The Cathedral." The theme has further variations. Between Polchester and Zenith, the scene of Mr. Sinclair Lewis's new novel, "BABBITT" (Cape; 7s. 6d.), there may not be very obvious kinship, but Babbitt, no less than Archdeacon Brandon, worshipped a shrine. As the hustling American business man clumped down to breakfast, he saw the Second National Tower, an Indiana limestone building of thirty-five storeys, and it moved him as less materialistic souls are moved by a cathedral—

He beheld the tower as a temple-spire of the religion of business, a faith passionate, exalted, surpassing common men; and he whistled the ballad, "Oh, by gee, by gosh, by jingo," as though it were a hymn melancholy and noble.

There in a nutshell lies the external difference between the New World and the Old, between Main Street and the Cathedral Close, but the impulse is the same. Perhaps that is partly the reason why Mr. Walpole's is among the first and most enthusiastic voices uplifted to praise Mr. Lewis's new book, which has been so heartily received here that the author must surely revise his opinion about British neglect of American literature. He must already have recanted, or he would not have asked Mr. Walpole to write the Introduction to "Babbitt." The novel, an indictment of American business life, may seem harsh and even noisy in method, judged by older and quieter literary standards; but Mr. Lewis is at heart an idealist, and Babbitt, for all his crudities, has qualities that make us love him. Last summer but one I heard Mr. Lewis make a fiercely impassioned appeal for a closer friendship between Britain and America. Babbitt will certainly "help along" the good work.



WHERE THE ARMISTICE WAS SIGNED ON NOVEMBER 11, 1918: A GRANITE SLAB INAUGURATED BY PRESIDENT MILLERAND IN THE FOREST OF COMPIÈGNE.

President Millerand arranged to inaugurate, on November 11, the monuments erected in a clearing of the Forest of Compiègne, where just four years ago the Armistice was signed by Marshal Foch and the German envoys. The two trains halted opposite each other on a military railway. The inscription reads: "Ici le 11 Novembre, 1918, succomba le criminel orgueil de l'Empire Allemand vaincu par les peuples libres qu'il prétendait asservir." (Here on November 11, 1918, succumbed the criminal pride of the German Empire, vanquished by the free peoples whom it attempted to enslave.) A photograph of the clearing in its former state appeared in our issue of November 13, 1920.

Photograph by "Le Monde Illustré."

(Hodder and Stoughton; two vols.; £2 2s.), could not be the distinctive thing it is, for through its judicial pages the old "F. E." of Wadham peeps out continually. The ex-Lord Chancellor has known how to keep alive the memories of his undergraduate days, which still colour with a pleasant irony his maturer judgments. At first I feared that proverbial Necessity would compel me to skip his weightier chapters on law, such as "Divorce Reform," "Law Reform," and "Codification and Consolidation," but the veriest layman in jurisprudence will find them almost as lively reading as the rest of the book.

It is in his personal and reminiscent vein, however, that Lord Birkenhead makes his strongest appeal to the ordinary reader. And if that reader should happen to be an old performer in the Circus, he will agree that for him the most interesting chapters

THE CRUX OF THE NEAR EAST CRISIS: CONSTANTINOPLE.

IMPERIAL WAR MUSEUM OFFICIAL PHOTOGRAPHS. CROWN COPYRIGHT RESERVED.

FROM the moment of the arrival of General Rafet Pasha at Constantinople as the chief representative of the Kemal Government at Angora, there was an increasing state of tension in the city owing to the continually more arrogant demands of the Kemalists and their opposition to Allied authority. It was stated on November 11 that Rafet Pasha had again declared that the Angora Assembly would permit no duality of control, and insisted on the immediate evacuation of the city by the Allied troops of occupation. There were street incidents and occasional collisions between Allied soldiers and Turkish police. A message of the 12th said that the foreign civilian population was demoralised by conflicting rumours, and uncertain whether to escape from Constantinople while there was still time, or to remain there and attempt to carry on their normal pursuits. Reports of the 13th said that Rafet Pasha had not only seized entire control of the administration, but was over-riding the Capitulations where they conflict with the wishes of the Angora Assembly.



He was reported to have said: "The Turks, and the Turks alone, are masters in Constantinople. There is no such thing as an Allied Army of Occupation, for the Nationalist Government has never recognised the right of the Allies to occupy Constantinople." Generally, the object of the Turks was to forestall the Lausanne Conference (postponed to November 20) by a number of *faits accomplis*. Constantinople has a very mixed population. The "Statesman's Year-Book" for 1922, which gives the total as 1,203,000, says: "About half the settled inhabitants are Mussulman, the other half being made up mostly of Orthodox Greeks, Armenians, Roman Catholics, Armenian and other Uniates, and Jews. There is, besides, a very large foreign population of various professions." The Galata Tower, called in the Middle Ages the Tower of Christ, or Tower of the Cross, was built in 1348. It has been used by the Turks as a watch-tower for locating fires in the city. Our photograph of British sailors on it was taken some time ago.



AFFORDING THE BEST VIEW OVER CONSTANTINOPLE: THE GALATA TOWER, BUILT IN 1348, AND NOW A FIRE-STATION; AND (BELOW) BRITISH SAILORS ON DUTY ON THE TOWER SOME TIME AGO.

THE "GREAT SILENCE" IN TOWN AND COUNTRY: AT THE CENOTAPH; AT GOLF; AND IN THE HUNTING FIELD.

PHOTOGRAPHS BY PHOTOPRESS, SPORT AND

GENERAL, FARRINGTON PHOTO CO., AND TOPICAL.



CARRYING THE GOVERNMENT'S WREATH WHICH HE PLACED ON THE CENOTAPH: LORD CURZON, FOLLOWED BY LORD CAVE (THE LORD CHANCELLOR).



GOLFERS OBSERVING THE TWO MINUTES' PAUSE: AT WIMBLEDON DURING THE MATCH BETWEEN THE ROYAL WIMBLEDON CLUB AND CAMBRIDGE UNIVERSITY.



THE TWO MINUTES' PAUSE AT A MEET OF THE HOLDERNESS HOUNDS: CAPTAIN HARRISON-BROADLEY, M.P., HIS SISTER AND HER HUSBAND, HON. F. S. JACKSON, M.P.



THE KING AND HIS SONS AT THE CENOTAPH FOR THE TWO MINUTES' PAUSE: (FROM LEFT TO RIGHT) HIS MAJESTY, THE PRINCE OF WALES, AND THE DUKE OF YORK.



A ROYAL TRIBUTE: THE KING PLACING HIS GREAT WREATH OF CRIMSON POPPIES INSCRIBED "IN MEMORY OF THE GLORIOUS DEAD," AT THE FOOT OF THE CENOTAPH IN WHITEHALL.



THE MUSH OF REMEMBRANCE OVER A MIGHTY CONCOURSE IN THE HEART OF THE CITY: THE TWO MINUTES' PAUSE ON ARMISTICE DAY.



OF THE CITY: THE CROWD OUTSIDE THE ROYAL EXCHANGE DURING THE TWO MINUTES' PAUSE ON ARMISTICE DAY.



A PAUSE IN THE HURRY OF TRAVEL: THE TWO MINUTES' SILENCE AT PADDINGTON STATION, WHERE THE G.W.R. WAR MEMORIAL WAS DEDICATED ON THE SAME DAY BY THE ARCHBISHOP OF CANTERBURY.

The fourth anniversary of Armistice Day was celebrated on November 11 throughout the Empire, and the Two Minutes' Silence, that most simple and yet most moving of ceremonies, fell over the lands and the dwellers in town and country alike with undiminished impressiveness. Wherever men and women were at work or at play, in the heart of the city or in country places, on the golf-courses or on the hunting-field, they paused and allowed their thoughts to dwell in silence on the memory of those who died in the war that they might live. In London the chief observance was at the Cenotaph in Whitehall, where the King and his sons, the Prince of Wales and the Duke of York, laid their wreaths, and others were deposited on behalf of Queen Alexandra and the Duke of Connaught, and that of the Government was placed by Lord Curzon. After the Great Silence the bands played the hymn, "All People that on Earth

do Dwell," in which the great crowd joined, and finally the buglers blew the Reveille, while the King and his sons saluted the dead. Equally moving was the scene outside the Royal Exchange, where stands the war memorial to the London Divisions. Detachments of troops took up their positions in front of the Exchange, and the new Lord Mayor headed a procession from the Mansion House. The enormous crowd which had gathered stood motionless during the Two Minutes' pause, and afterwards sang the hymn, "O God our Help in Ages Past," which was followed by the Lord's Prayer, the Reveille, and the National Anthem. Many wreaths were laid at the foot of the monument. The Great Western Railway War Memorial was unveiled by the chairman of the company, Viscount Churchill, at Paddington Station on Armistice Day.

THE FILM VOGUE AT ITS HEIGHT: THE MARCH OF THE BEAUTIFUL HUNDRED AT THE VICTORY BALL.

DRAWN BY OUR SPECIAL

ARTIST, C. E. TURNER.



HERALDED BY STATE TRUMPETERS OF THE LIFE GUARDS: A PROCESSION OF

The fifth Victory Ball, in aid of the Nurses' Fund for Nurses, took place in the Albert Hall on November 4, and was, as usual, a brilliant spectacle. Among those present were Princess Victoria, the Marquess of Carlisle, the Rajah of Sarawak. Our drawing illustrates the most picturesque event of the evening, which occurred about midnight. The famous American film actresses, Miss Norma and Miss Constance Talmadge, had taken ten hundred-guinea prizes, in which they invited a hundred beautiful girls selected in the "Daily Sketch" competition for potential film "stars." A procession of these girls was

ASPIRANTS TO CINEMA FAME, A PICTURESQUE INCIDENT AT THE ALBERT HALL.

formed, and they paraded round the hall, entering at the main door (shown in the right background) and marching round in single file, preceded by four trumpeters of the Life Guards. They made a beautiful picture as they moved along past the lowest tier of boxes. The Sisters Talmadge occupied a box in the second tier, seen in the centre background of the drawing, beneath a decorative crown. Besides this procession, there were six prizes, amounting to £250, given for the best fancy dresses, and a special prize of a sixty-guinea gown presented by Messrs. Revell.—[Drawing Copyrighted in the United States and Canada—C.E.]

"The Mouth of Rhodes": Leander Starr Jameson.

"THE LIFE OF JAMESON." By IAN COLVIN.*

LEANDER STARR JAMESON, tenth son and eleventh child of a father serene in failure and a mother devoted to duty and domesticity, was born in Edinburgh on February 9, 1853.

At seventeen he began the study of medicine, and he earned a reputation which called forth the prophecy that he was destined to be a distinguished surgeon.

Yet he chose exile in a mining camp in a South African wilderness. "The London-Scottish family of whom he was one were already blowing like thistle-down over the world." He sailed to join Dr. Prince, of Kimberley, as partner and successor-to-be.

From Cape Town he went by train to Wellington, then railhead; and from there he jolted by coach, labouring through desolation until the Orange River was reached. "And so on over roads growing worse, deep in parching sand . . . until a cloud of fine, almost impalpable dust, a variety of unspeakable stenches, the carcasses of oxen and horses, heaps of refuse, shanties made of gunny bags and old biscuit tins, companies of almost naked Kafirs, singing as they marched, with knobkerry on shoulder, tilted wagons with long spans of oxen, miners in jackboots, corduroy trousers, and blue shirts, hills of grey-blue spoil, and then streets lined with shanties of matchwood and corrugated iron, full of Gentiles and Jews from all parts of the earth, bore in upon him the appalling truth that here was his destination."

The centres of activity were the four great pits which were the Kimberley, De Beers, Bultfontein, and Dutoitspan diamond mines; their bottoms and sides "like the crumbling interior of an old Stilton cheese, gouged and hacked out without any sort of system, at all levels and at all angles."

"Jameson was soon to discover that this camp of apparently insane activities in which he was landed was the seat of great affairs." Meantime he was busy doctoring. In 1881 his partner retired, "and as Dr. Prince's share in the receipts for that year had been £5000, Dr. Jameson was now in command of a very considerable income."

His fame grew. A kindly irony was habitual with him, but it did not lessen his popularity. The tradition remains of how he performed miraculous operations and effected marvellous cures.

But let us turn to the association of Rhodes and Jameson. "There is no sure knowledge of how these two first came together; but beyond question they were already friends in the 'eighties, and in the latter part of 1886 something occurred which made the friendship a 'marriage of twin minds.'" This was the death of Rhodes's bosom friend and confidant, Neville Pickering, secretary of De Beers. "From that day Cecil Rhodes never lived in the house he had shared with Neville Pickering, but took up his quarters with Jameson in the little one-storey, corrugated-iron-roofed and verandahed bungalow on the street over against the Kimberley Club. Thus, after eight years of testing acquaintance began that more than friendship which was to change Jameson's career and to bind him until his death to immense and inconceivable labours wherein self was not."

Rhodes needed a man of resolution to cement the concession for gold-mining his partner Rudd had obtained from Lobengula, for that concession was in much jeopardy, and the North was vital. He argued and persuaded and urged, until "the steel in Jameson took the magnetism which turned him to the North until his life's end. . . the First Doctor in Kimberley, the Doctor in Kimberley, resigned his practice to the care of a partner, and undertook to

accompany George Musson . . . to Lobengula, King of the Matabele, at his chief place or royal kraal, then known among white men as Gubuluwayo."

"A silent, eerie country, the gateway of Rhodes's desired North. . . There, at last, at Manyami River, some sixty or seventy miles north of Tati, Jameson saw the frontier guards of the King." It was necessary for him to enter Gubuluwayo alone, in order that he might ask the King to give the wagons the "way."

The Chief was no ordinary ruler. Dr. Rutherford Harris wrote of him: "Lobengula maintained, partly by statesmanship, partly by terror, the power which his father had created. He was a believer in that pomp and ceremony which no wise ruler despises. Behind the King stood some twenty or thirty of his courtiers, who at every sentence he uttered interjected a chorus of flattering titles—'Stabber of the Sun,' 'Mountain of Zulus,' 'Eater of Men,' 'The Man who owns all the Cattle,' and, above all, the sacred word, 'Kumalo.'"

Such was the man Jameson met. He neither crawled to approach him nor squatted to address

On Sept. 11, 1890, the Pioneers hoisted their flag, "and thereafter built their fort and called it Salisbury, after the Prime Minister of England."

Now Jameson saw the need for a road to the east coast. Johnson was with him. They set out with bullock-wagon, kit, stores, and Berthon collapsible boat. Jameson rode—and afterwards rowed—in pain; for he had broken several ribs before the start and the fractures were still in plaster of Paris. There was an amazing journey, an almost unbelievable journey, to the sea.

A little later it was decided to deal with Gazaland, "or that part of it which lay north of the Limpopo and stood between the southern part of Mashonaland and the sea. The Gazas, like the Matabele, were a warlike tribe, who had swarmed off from the Zulu line. The kraal of the great Gaza Chief Gungunhana lay somewhat to the north of the mouth of the Limpopo, and was almost on the coast. It was Jameson's idea, or possibly it originated with Rhodes, to secure a concession from Gungunhana that would open a way to the sea coast in that direction." The Portuguese had to be combated.

Jameson once more stepped into the breach. In company with Doyle and Moodie—"three Englishmen, weak, fever-stricken, ragged, and dirty with the mud of their journey—he came to the King's kraal."

"There they had a big palaver in front of the Portuguese officials—grand uniforms, spurs, epaulettes, etc., etc.; but the ragged, fever-stricken envoys out of the wilderness eventually induced Gungunhana to put himself under the protection of the British, and [he] signed a concession of all his country, which extends from the Limpopo to the Zambesi, and includes Manica."

"Here was the most notable of all the achievements of Jameson . . . an amazing victory, as Thomas Carlyle would have said, of mere stark manhood over clothes."

So it was with Jameson always. He pacified when he could, but was forceful when occasion demanded. And he had to traffic with strong men, with the wily Kruger, and many another. As Administrator of Mashonaland he controlled "a country so large that none could say what its boundaries were." There was a great trial of strength between Lobengula and the Doctor. The Matabele King was receiving "a globular sum of £100 a month in sovereigns," that the peace

might be kept, but he could not be persuaded that the Mashona were other than slaves and cattle, and he sought to treat them accordingly, and to enter their land. Jameson opposed, and there was fighting between the indunas' forces and the police: forty men set out against three thousand, and they won. But the Matabele War followed. Needless to say, it was full of incidents which now read curiously. As an example: "It was part of Lobengula's evil destiny that almost at the last moment he had armed his regiments with the rifles which Rhodes had given him. They were not particularly good rifles, and the Matabele did not then know how to use them. They thought that the higher they raised the sights the harder the bullets hit, and their fire was generally too high. And they also believed that the shells which fell among them were full of little white men who ran out as soon as they burst and killed everybody near. For that reason, whenever a shell exploded, all the Matabele round about fired their rifles at the explosion." The result was inevitable; in the battle in which the boastful Umbezu and Ingubu regiments led the offensive, the Matabele lost between eight hundred and a thousand men, and the war dragged on for a while merely in the form of surprises and ambushes. The whites' casualties were one killed, three died of wounds, and five, plus a coloured boy, slightly wounded. Lobengula fled, and lived for a while a few miles

(Continued on page 830.)



PAINTED BY HIS ARTIST BROTHER: SIR LEANDER STARR JAMESON.

Reproduced from "The Life of Jameson," by Courtesy of the Author and of the Publishers, Messrs. Edward Arnold and Co.

him. "Possibly he knew the strict letter of the law of Matabele etiquette, that a visitor must have his head at a lower elevation than the head of the King. Here his small stature and light physique gave him the means to vindicate court etiquette without derogation from the dignity of his colour." He won the King's regard, but by the time he left he had seen enough to realise that Rhodes's hopes were built upon "little more than the capricious favour of a savage monarch assailed by the jealousies and suspicions of his warlike people, and besieged by the intrigues of rival concession-hunters."

In but a short while the enemies of the concession were again crying "Matabeleland for the Matabele," and accusing the King of selling his country to the white man. Jameson set out again, eased the royal gout, and was created an induna. Then he returned.

A third time he went—the man known as the Mouth of Rhodes. It was the end of April 1890. Rhodes's Pioneers for the occupation of the North—a nation in miniature—wanted way-leave. Lobengula was in a cleft stick. He knew and feared the power of the white men, but his army did not see eye to eye with him. "Was it not fifteen thousand strong? Let it bathe its assegais in the blood of the white man." But he gave a sort of promise that the Pioneers would be permitted to make their way to Mashonaland.

*"The Life of Jameson." By Ian Colvin. (Edward Arnold and Co.; 2 vols.; 32s. net).



Autumn in the Woods :
The field-Mouse's feast of Chestnuts.

THE GORILLA AS A LONDON PET: THE CIVILISING OF CHULA.

PHOTOGRAPHS OF CHULA SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY ALFIERI; THAT OF JOHN DANIEL BY WESTON. BY COURTESY OF MISS ALYSE CUNNINGHAM.



CHULA'S PREDECESSOR: THE LATE JOHN DANIEL (OR JOHN GORILLA) WITH A LITTLE HUMAN PLAYMATE.



AFTER THREE MONTHS OF CIVILISATION: CHULA AT HIS NEW HOME IN LONDON, EATING GRAPES.



SPOON-FEEDING A PET GORILLA: MISS ALYSE CUNNINGHAM GIVING CHULA A MEAL.

MY brother and I went out to French West Equatorial Africa (the Gaboon) to try and get a gorilla and a pigmy elephant. We were very fortunate in getting both. The natives of the Gaboon call gorillas "N'Gena," and chimpanzees "N'Gego." "Chula," gorilla, was captured by four natives, in the dense forest of the Ega district, on July 11 this year. His father and mother, with a tiny gorilla in her arms, and two or three others, walked through the forest where the natives were in hiding on each side of the track. Chula was lagging behind, playing by himself, and as he passed, the natives caught him and carried him away as fast as they could. He bit one of them in the shoulder. The natives told me, when they brought him to me, that he was *très méchant*, or, as some of them put it, "plenty vexed"; but I was able to go into his cage on the third day after his arrival, and he took his food from me on the fifth day. Like "John," he was, and is, of a very nervous temperament. They both hated natives. I took him into the bungalow at the beginning of August, where he was allowed

Continued opposite.

ONLY THREE WEEKS AFTER HIS CAPTURE: CHULA AT LARGE IN AN AFRICAN BUNGALOW, NOT ATTEMPTING TO RUN AWAY.

Continued.

to wander about as he liked, all the doors and windows being wide open; and he never attempted to run away except the last two evenings we were there, when he evidently knew that something was going to happen. Judging by the two gorillas we have had, I have come to the conclusion that they have more brain capacity than chimpanzees, but it is more difficult to develop on account of their highly nervous temperament.

When I first had Chula I thought he was going to be like all the other gorillas one hears about, morose and sullen-tempered; but I am glad to say he has begun to play, and be quite content. We find the characteristics of both these gorillas are very much alike, so we conclude that as a rule all gorillas are very conservative in their habits, jealous, extremely observant, and not at all greedy like chimpanzees. We hope to develop Chula as John was allowed to develop. We don't teach them any tricks; we want to convince people who are interested in animals that gorillas can be kept alive and contented in Europe, provided they are treated more like children than animals.

ALYSE CUNNINGHAM.



NOT YET QUITE AN ADEPT WITH A SPOON: CHULA IN HIS LONDON HOME



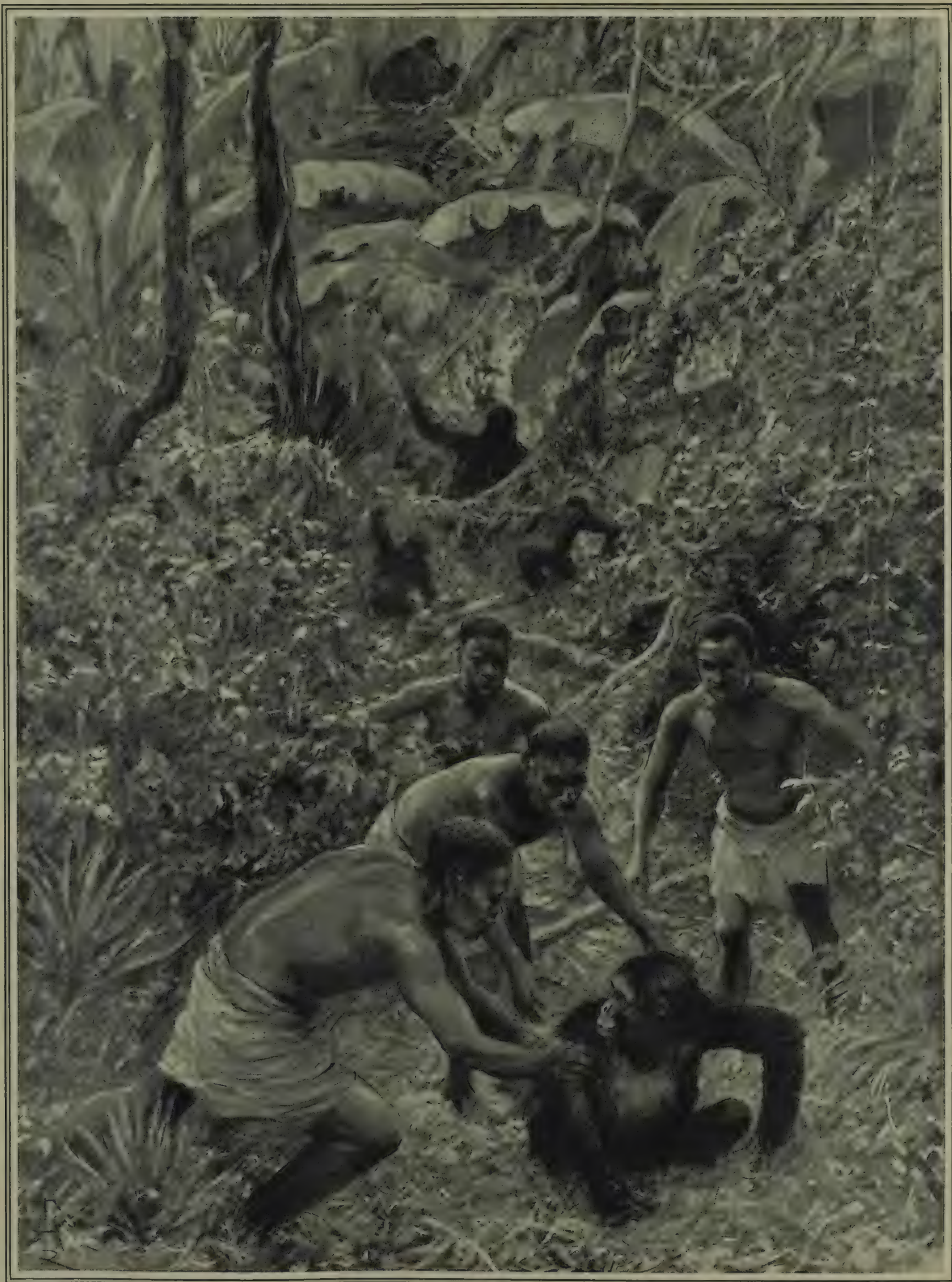
"THAT WAS WHAT MY BROTHER LOOKED LIKE!" CHULA REGARDS HIMSELF GRAVELY IN THE GLASS, PERHAPS WITH WISTFUL MEMORIES OF THE AFRICAN FOREST.

Miss Alyse Cunningham, who is now making her second experiment in the training of a pet gorilla, was formerly the owner of the famous John Daniel, whose stuffed remains are now in the American Museum of Natural History, New York. John was caught in the French Congo and taken to England in July 1918, aged not quite three, with other monkeys. He was sold to a big store as a Christmas attraction, and there he was bought, in December 1918, by a nephew of Miss Cunningham. She undertook his education. "He was taught just as a child would be taught to be cleanly. His feet and hands were washed twice daily, and his hair

combed and brushed. He sat at the table with the family, and gradually acquired really good table manners. He loved children, and enjoyed playing with them. Many were the evidences of his intelligence and appreciation of kindness." Later, he was acquired by Messrs. Ringling Brothers, circus proprietors, and he died in Madison Square Garden Tower, New York, in April 1921. Miss Cunningham wrote an account of him in the "Zoological Society Bulletin" (New York). Chula, her new pet, whom she describes above, is being trained in the same way at her house in Sloane Street. He has the run of the house, except at night, and is already very tame.

THE GORILLA IN HIS NATIVE WILD: THE KIDNAPPING OF CHULA.

DRAWN BY OUR SPECIAL ARTIST, A. FORESTIER, FROM MATERIAL SUPPLIED BY MISS ALYSE CUNNINGHAM.



THE PENALTY OF "LAGGING BEHIND AND PLAYING BY HIMSELF": LITTLE CHULA CUT OFF FROM HIS FAMILY IN THE WEST AFRICAN FOREST, AND CARRIED AWAY INTO CAPTIVITY.

Chula's present mistress, Miss Alyse Cunningham, describes in her article on the opposite page how he was captured, on July 11 last, in the dense forest of the Egéla district in French West Equatorial Africa. Chula was out walking with his papa and mamma and his brothers and sisters. As other little monkeys have been known to do, he was "lagging behind, playing by himself," when out jumped four natives who were hiding beside the track, and carried him off, "plenty vexed" and biting furiously. It was lucky for the natives that Chula's father and mother did

not see them, for the full-grown gorilla when annoyed can be an exceedingly awkward customer, as anyone will understand who read Prince William of Sweden's account of gorilla-hunting, quoted, with illustrations, in our issue of December 10, 1921. On this occasion, however, the kidnappers escaped with their prisoner. That was the beginning of a great change in Chula's career, the later stages of which, up to the commencement of his London life in Sloane Street, are told by Miss Cunningham in the article already mentioned.—[Drawing Copyrighted in the United States and Canada.]



CHILDREN BY THE OLD MASTERS: No. III.—"A GIRL WITH A CAT," BY JEAN BAPTISTE PERRONNEAU (1715-1783).

The colour-reproductions of "The Blue Boy," by Thomas Gainsborough, in our issue of February 18 last, and of Sir Thomas Lawrence's portrait of Master Lambton, given in that of May 27, under the title of "The Red Boy," have proved so exceedingly popular that we have decided to give other works in a similar style. The above picture,

the third of the series, is a charming example of child-portraiture by Jean Baptiste Perronneau, an eighteenth-century French painter and engraver, a pupil of Natoire and L. Carz. He exhibited pastel portraits when in England. This picture is a pastel (23 in. high by 19½ in. wide) presented to the National Gallery in 1921 by Sir Joseph Duveen.

After the pastel "A Girl With a Cat," by JEAN BAPTISTE PERRONNEAU. BY COURTESY OF THE TRUSTEES OF THE NATIONAL GALLERY.

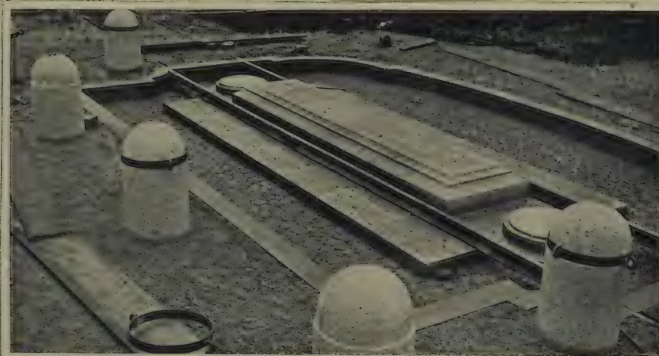
Our readers were so much interested in "The Blue Boy" and "The Red Boy," that we issued them as separate plates on art paper, ready for framing, at 2s. 6d. (post free, 3s.), and "A Girl with a Cat" is being published in similar form, and at the same price. Copies can be obtained from the Publishing Office, 172, Strand, W.C.2. "The Blue Boy" is now out of print, but a few copies of "The Red Boy" are still left. A pair ("The Red Boy" and "A Girl with a Cat") can be had for 5s. 6d. post free.

A FOREST CLEARING THAT MADE HISTORY: WHERE THE GREAT WAR ENDED.

DRAWING BY GEORGE SCOTT. PHOTOGRAPHS BY TOPICAL.



INAUGURATED ON THE FOURTH ANNIVERSARY OF THE ARMISTICE: THE CLEARING IN THE FOREST OF COMPIÈGNE, SHOWING COMMEMORATIVE SLABS MARKING THE POSITIONS OF MARSHAL FOCH'S TRAIN (LEFT) AND THAT OF THE GERMAN ENVOYS (RIGHT); WITH AN INSCRIBED SLAB IN THE CENTRE, (IN BACKGROUND) THE ARMISTICE CROSSROADS AND MEMORIAL.



INSCRIBED "LE MARÉCHAL FOCH": THE GRANITE SLAB MARKING THE SPOT WHERE HIS TRAIN HALTED ON THE MILITARY RAILWAY FOR THE ARRANGING OF THE ARMISTICE.



HOW THE PLACE OF SIGNATURE OF THE ARMISTICE WAS FIRST MARKED: THE ORIGINAL NOTICE PINNED TO A TREE.

Continued. 2
it. Good can result from evil, and the good that can spring now from the evils and disasters of war is a better understanding, a closer and more durable friendship, among the peoples who have fought side by side, and especially between France and Great Britain, whose co-operation in this formidable struggle was so intimate and cordial. I refuse to believe that this spirit of true comradeship is dead. On the contrary, I have confidence that it will never die. Finally, M. Poincaré delivered an eloquent address giving a historical account of the Armistice negotiations and the military situation at the time. "Germany," he said, "accepted the Allied conditions because otherwise a few days later her entire army would have been obliged to capitulate in the field. Yet Germany now vainly pretended that she had not been beaten."

MARSHAL FOCH, who was acclaimed as "the Liberator," speaking at the spot where he signed the Armistice, said that the memorial would remain as a lasting reminder of a glorious victory which had been won by the magnificent valour, close union, and unswerving self-denial of the officers and men of the Allied armies. Earl Haig, who was enthusiastically cheered, said: "Are peace, liberty, and independence so firmly established in Europe and beyond that the two great peoples who in 1914 formed the first rampart against tyranny can permit themselves to be separated? I believe in frankness between friends. During the last four years we know that divergencies and misunderstandings have occasionally occurred, but should these triumph over four-and-a-half years of close and loyal comradeship on the battlefield? I do not think so. Can these divergencies be weighed in the balance in face of the common duty which victory imposes on our two countries—frank and loyal co-operation in the task of reconstruction after the war? I do not believe

(Continued in Box 2.)



PRESENTED BY THE "MATIN" TO COMPIÈGNE: THE WAR MEMORIAL AT THE ARMISTICE CROSSROADS.



INSCRIBED "LES PLÉNIPOTENTIAIRES ALLEMANDS": THE SLAB MARKING THE SPOT WHERE THE MILITARY TRAIN CONVEYING THE GERMAN ENVOYS HALTED FOR THE MEETING WITH MARSHAL FOCH.

The historic spot in the forest of Compiègne, a clearing near Rethondes, where the Armistice that ended the Great War was signed on November 11, 1918, was the scene of an impressive ceremony on the fourth anniversary of that momentous event. On November 11 last the President of France inaugurated the various monuments which have been erected there. President Millerand was accompanied by M. Poincaré (the French Premier) and other Ministers, and there were also present Marshals Foch, Joffre, Fayolle, and Franchet d'Espèrey, Admiral Lord Wester Wemyss, who was with Marshal Foch at the signing of the Armistice, and Field-Marshal Earl Haig, representing the British Army. The first ceremony was the unveiling, at the

Armistice Crossroads, (Carrefour de l'Armistice), of a memorial to the soldiers of France, designed by Edgar Brandt, and presented to the town of Compiègne by the "Matin." The company then passed along the Allée de la Victoire to the clearing, where President Millerand invested Lord Wester Wemyss with the Médaille Militaire. Afterwards the three commemorative granite slabs were inaugurated. The central one, with its inscription, is illustrated on another page of this number. That seen on the left in the large drawing marks the spot where the train containing Marshal Foch and Lord Wester Wemyss halted for the Armistice negotiations, and that on the right, the place where the train drew up that brought the German plenipotentiaries.

NATURAL-COLOUR PHOTOGRAPHY IN THE ANTARCTIC AND MACQUARIE ISLAND.

FROM PAGET COLOUR-PHOTOGRAPHY. THE ILLUSTRATED LONDON NEWS. ONE REPRODUCED FROM SIR DOUGLAS MAWSON'S BOOK "THE HOME OF THE BLIZZARD," BY COURTESY OF THE LONDON MUSEUM, NATURAL HISTORY.



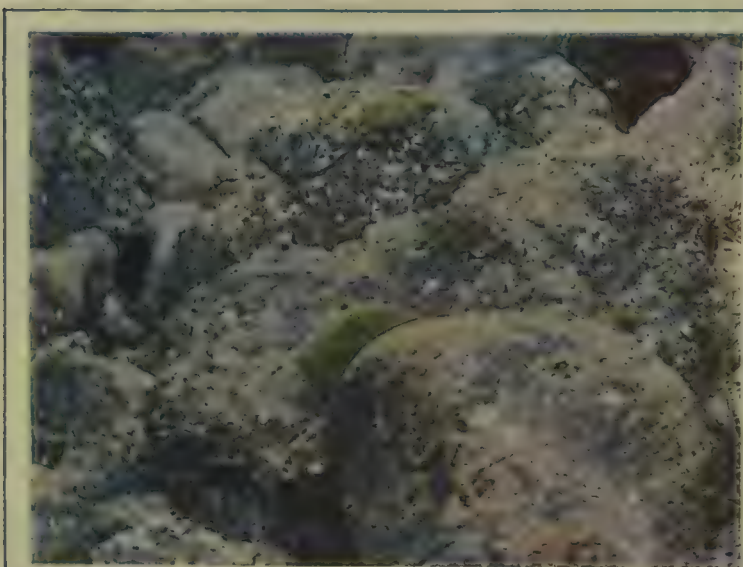
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FROM
1700 FATHOMS.



A STAR-FISH
FROM
350 FATHOMS.



"A WORLD OF COLOUR, BRILLIANT AND INTENSELY
"PURE": ROCKY ISLETS OFF ADELIE LAND.



CRUSTED WITH MOSS AND LICHEN OF DELICATE COLOURING:
BOULDERS ON MACQUARIE ISLAND



A RELIC OF THE BLIZZARD: A WRECK ON THE BEACH
AT MACQUARIE ISLAND.

Interest in the Antarctic has been revived by the tragic voyage of the "Quest" and the death of Sir Ernest Shackleton. These remarkable natural-colour photographs of the Far South and its deep-sea life were taken, by the Paget process, during an earlier expedition, which is described in Sir Douglas Mawson's fascinating book, "The

Home of the Blizzard." "Antarctica," he writes, "is a world of colour, brilliant and intensely pure." Similar colour-reproductions illustrating the same voyage were given in our issue of March 6, 1920. The new forms of marine life discovered at great depths were an important addition to the study of oceanography.



THE Guy Fawkes Day wedding at Doorn is over and done with, and the Queen of Prussia, who may not be described as puissant, is said to have been crowned. The Dutch Queen sent her a magnificent basket of flowers, which was a very innocent presentation. Queen Wilhelmina is extremely rich, and her daughter, when she comes to reign, bids fair to be among the richest rulers in Europe. Investments in Dutch East Africa made by the present Queen's predecessor have turned out splendidly and become increasingly lucrative. Queen Wilhelmina has always liked the ex-Kaiser, who, when he reigned, paid great court to her. He probably profits now from that, and lives in luxury on his estate in Holland. The gold plate from Potsdam did not, however, find its way there. His new wife is said to be a very ambitious woman. No one would imagine this from her marrying such a prodigious failure as William, who calls himself Second, but might better be described as quite fifth class! One wonders if it is true that the trousseau has not got past the frontier. Well, if the bride has no clothes she has a crown, although even that is without a Queendom.

Wool and wool and nothing but wool is the cry. Whether it be knitted or woven, wool is the daytime wear. We may well feel that we cannot look a lamb in the face! The one thing needful about woollen



A VELVET OVER-BLOUSE.

Both becoming and warm is this black velvet over-b blouse with its grey crêpe-de-Chine lining. It comes from Dickins and Jones.

Surely buzzing is exactly what should be expected of bee-wine!

"Did you ever smell a more deliciously clean house?" Not being accustomed to determine the merits of a house as a hound does those of a covert, I paused on the question. It at once occurred to me that there was a special airiness, a lustre, and a brightness about the house under discussion. Later, I mentioned this to the proprietress of the commended abode. "Ronuk," said she; "that is what does it. All our polishing is done with Ronuk, and it is clean, it looks clean, and it smells clean, and it is bright too. I bless the day I first began to use it." You can buy it anywhere, and a home polisher to use it with for 7s. 6d. A good plan is to write for an illustrated booklet to Ronuk, Ltd., Portslade, Sussex.

Now that flowers are scarce, and consequently expensive, it is considered smart to wear them, or to carry them when in evening dress. Time was when one seldom saw a well-known woman without the flower that she most favoured displayed somewhere on her costume. Queen Alexandra had roses, the Duchess of Portland carnations, the Duchess of Sutherland (now Lady Millicent Hawes) lilies, and so on. This, therefore, is a revival of what is a very pretty fashion. Why they are carried rather than fastened on evening frocks may be that the frock might suffer, or that there is too little of it, or that the flowers cannot conveniently be disposed on it; most likely of all, that they may be laid down and forgotten, after having assisted in the entrance-effect. Real flowers with furs have the charm of contrast, and are specially *chic*; Naples violets on sable, red roses on skunk, carnations on silver fox, lilies-of-the-valley on chin-chilla, are all delightful to look upon and to smell, and have a very womanly charm. They are costly, of course; but gardeners must live.

Whether the Walter family and Major the Hon. John Astor are more congratulated on their proprietorship of the *Times* than that journal on its new proprietors, is a question: congratulations are very general. Major Astor assured his electorate at Dover that he was transferring his wealth to this country; a considerable amount of it must be invested in the *Times*. He is really an Englishman educated at Eton and Sandhurst. He went into the 1st Life Guards, and, serving with them, lost a leg in the war. The second son of the late Viscount Astor, and a great favourite with his father, he succeeded to a large fortune, and to Hever Castle, Kent, on which the late Lord Astor spent much wealth, modernising it to the last minute and in every detail, and filling it with beautiful furniture and valuable things. He also has a big mansion in Carlton House Terrace which is more imposing than home-like. In his wife, Lady Violet, he has a valuable asset socially. She was married at about nineteen, in the Cathedral at Calcutta, to the late Lord Charles Mercer-Nairne, younger son of the Marquess and Marchioness of Lansdowne, then thirty-five. As her father was, and his father had been, Viceroy of India, the wedding was a very magnificent affair. Lord Charles was

killed in action in 1914, and two years later she married Major John Astor, and has two fine little Astor boys. She has a boy and a girl by her first marriage. The former will succeed in time to his grandfather's barony of Nairne, which Lord Lansdowne inherited from his mother, who held it in her own right. Lady Violet is a good sportswoman. At seventeen she won the chief sporting event for ladies in Calcutta, riding a horse that had never previously been mounted by a woman.

Viscountess Astor, who is, one hopes, M.P. again, was out of favour with a certain set in Plymouth because of her "Pussyfoot" proclivities. However, her personal popularity and her loyalty to her constituency stood for so much that I hope she succeeded, a matter in the balance as I write. Her eldest boy, the Hon. William Waldorf Astor, is a handsome lad in his sixteenth year. He has three brothers, and there is one daughter, the Hon. Nancy, now about thirteen.

We are all going in fear of the "flu fiend," whose presence among us is as sure as it is unwelcome. A great comfort on cold, damp days, when "F.F." is at his most mischievous, I find is a box of Peps tablets. They warm the chest, and are cures and preventives of coughs, bronchitis, and colds, all active lieutenants of "F.F." Peps are really compressed essence of pine forests, and they kill off the germ vanguard of "F.F." in the most effective fashion. The spluttering and coughing fellow-passenger need not be regarded as an insidious and dangerous enemy. Take a Pep and, if you are a good sort, give him (or her) one, and there will be an invisible slaughter of germs and of all uneasiness, and a promotion of good feeling, which Professor Coué tells his clients, I believe, is in itself a great preventive of disease.

A. E. L.



OF ROSE-COLOURED CHIFFON VELVET.

Another example of the over-b blouse for which Dickins and Jones are responsible is of rose-coloured chiffon velvet, with georgette sleeves of the same tone, and trimmed with monkey fur.

garments is cut and style. Many of the knitted coats and skirts are really well made, but as a rule, for medium and slight figures. A saleswoman who started most politely to find such a suit for a large lady, and tried on one after another only to be told by her client that it made her look too large, was at last driven to remark, "But, Madam, you are large." The client walked out, having been quite excluded from that covetable gift of the fay to see herself as the people in the show-room saw her—all very fine and large; they saw, also, some humour in the little comedy.

We are not dry, but the American idea of home-made alcoholic beverages seems to have invaded our land. Bee-wine is one of the concoctions on which some house-mothers pride themselves. A good lady told me the other day she had been successful with a big brew of it, and it was keeping down her wine bill. Her husband, she said, told her it made his head buzz.



A CASAQUIN AND A VERY FEMININE VERSION OF THE SHIRT.

The casaquin is of cyclamen-coloured crêpe marocain. The sides and panels are of georgette in a bold design of green, yellow, and white on a mole ground. The tailor blouse is of beige georgette decorated with pipings and open stitchings. Both come from Dickins and Jones.

The World of the Theatre

By J. T. GREIN

"THE SECRET AGENT."—THE LATE ALFRED CAPUS.

MIGHT head this review "Why Conrad Fails a Dramatist?" For the equipment is there, and the spring-board too: the plot of "The Secret Agent" is more poignant and dramatic than the trite stories of many plays which have run many nights. Winnie Verloc, who linked her life to the chequered and dangerous existence of a spy and an active anarchist, is a tragic figure, almost as tragic as a heroine of Euripides. She did not marry for love: she married to shelter her mother, a kleptomaniac on a small scale, and her half-witted brother, whom she adored above all things in the world. Her husband, driven by his nefarious employers of a foreign Embassy to throw bombs on public buildings, uses the boy as his help-mate, and when the poor devil is about to carry out his orders the bomb hidden in his coat-pocket explodes prematurely and blows him to smithereens. When Winnie Verloc learns the truth she kills her husband; and, as a strange concatenation of events fastens guilt upon a man who under pretence of love had robbed her, she escapes the arm of the law and is left to remorse.

If Mr. Conrad had told this story in simple directness it would not have failed. It contains all the elements of a moving play. But he loses his thread in byways. He attempts to blend his narrative with political and ethical side-issues, after the manner of Bernard Shaw. But Shaw, who knows the technique of the theatre to perfection, knows, consequently, how to intersperse these discussions without marring his theme. Conrad's debates seem irrelevant, wearisome, an obstacle to his dramatic progress. Even if we did not know that the play was derived from a book, we should feel that a few random pages of essays have been wedged into the story, maybe to give it an air of profoundness or to redeem it from the possible taint of "melodrama." Again, time after time we are struck by the novelist's vain attempt to remould into plausible drama that which in the book was explained at length. The result is condensation of facts, and *milieus* which lose all their reality, and repetition of things which have happened

bombs and hot-air, are very well drawn, but they were incongruously placed in the drama.

To put it pointedly, Mr. Conrad has not yet mastered two exigencies of stage projection—distribution

As a playwright Capus was a kind of Dumas up to date. He had a romantic touch, but he was at heart a satirist, and, like a skilful apothecary, he would render a little didactic pill palatable by its pleasant coating. Shorn of its story,

"La Veine" is what in Dumas' days was called a play à thèse. Only, Dumas handled the sword, often double-edged; Capus swayed the rapier, damascened with such wit and such glibness of dialogue that the object-lesson never became obtrusive. If Dumas had written "La Veine," his style would have been combative; Capus's manner was gently persuasive when driving home the fact that some time Chance will knock at every man's door, and that all depends on whether the man is there to open, and whether, when he has opened, he knows what to do with his visitor. It is not everybody's gift to appreciate a good thing when it flies like the proverbial roast pigeon into our mouth. For Capus

understood that the time was past to preach; that the happy-go-lucky trend of thought of the beginning of the century would appreciate an "omelette surprise" in preference to a heavy pancake; that much wit, a little malice, a dash of amorality—which is another thing than immorality—would be the right antidote to pontification and pessimistic realism. Thus he achieved success after success—"Les Deux Ecoles"—perhaps his masterpiece of humour—"La Petite Fonctionnaire," "L'Adversaire." But his lasting fame remains attached to "La Veine," because its human note has become proverbial. "Chance will some time knock at everybody's door: to know when to say 'Come in'—that is the question."

Capus has, as far as I remember, never been heard on the English stage, perhaps because



THEY RIDE TOGETHER IN A BRITISH FILM: LADY DIANA COOPER AS LADY DIANA, AND MR. CARLYLE BLACKWELL AS LORD ROBERT. RIDING TOGETHER IN "THE VIRGIN QUEEN."

By Courtesy of the Stuart-Blackton Photo

and economy. His figures are lost in random scenes and excess of talk. Hence, disjointedness of evolution, loss of interest, delay of climax, and, most fatal of all, destruction of dramatic situations, for want of knowledge when to stop. All these things, difficult to define, since the theatre is governed by no law, can only be appreciated by seeing the play and deriving profit from the object-lesson. They can be remedied by practice. For this is not a case of an author who essays drama without knowing what it means, but of one who has all the incipient gifts without yet having learned how to use them. With his imagination, his power to devise the outline of a story, his wonderful gift of dialogue when he sticks to the main road and leaves the byways alone, he is bound to write a play of quality. All he needs at present is a craftsman by his side who can tell him the difference between stage and book, and adapt his vision (as well as his expression) to the peculiar focus of the theatre.

There is a certain analogy between the careers of Alfred Capus and Edmond Rostand; for as dramatists both owed their sudden celebrity to the appearance of their work at the right moment. We experienced a similar rise at home when John Drinkwater's "Abraham Lincoln" struck the gong-note in war-time. Both Capus and Rostand had made their mark long before the former became world-famed with "La Veine," and the latter with "Cyrano de Bergerac"; but the real cause of their vogue was that these two plays came at a moment when France was full of the joy of living and rebelled against the drab and darkness of a realistic school which had run into extremes.

Capus—latterly the editor of the *Figaro*, and one of those brilliant journalists who knew how to coin the right word at the right time, and who was a master of the *filet*—the leaderette which crystallises an important subject in a few telling lines—was essentially a student of his people. He understood its temperament; he knew when to appease and when to kindle; he had a farseeing eye, and in this foresight he stuck to his guns whether public opinion agreed with him or raged wildly in strife over a burning question of the day. Thus, when all France was split up in two hostile camps of opinion, he was the steadfast defender of Dreyfus; and later the destroyer of the Wilson idolatry; the champion of the Tiger after his defeat on the Presidential question; and, above all, the unswerving ally of Poincaré when the latter sank much of his popularity into his candour as a critic of the Government.



"A BILL OF DIVORCEMENT" ON THE FILMS AT THE NEW GALLERY: MR. MALCOLM KEEN AND MISS CONSTANCE BINNEY AS THE MAD FATHER AND HIS DAUGHTER, IN MISS CLEMENCE DANE'S FAMOUS PLAY.

both "La Veine" and "Les Deux Ecoles" could scarcely be adapted; but now that he is gone, and that his life-work comes under review, the idea might commend itself to some enterprising manager—or, rather, manageress—that "Rosine" and "La Petite Fonctionnaire" would be trump cards in their hands.



IN MATADOR'S COSTUME, WITH PIGTAIL UP: RODOLPH VALENTINO AS EL GALLARDO WITH NITA NALDI AS DOÑA SOL, IN THE FILM VERSION OF IBANEZ'S "BLOOD AND SAND" AT THE NEW SCALA

The Paramount picture, based on Vicente Blasco Ibanez's famous story of the Spanish bull-ring, "Blood and Sand," has been put on for two weeks at the New Scala Theatre. The film version, which is a masterpiece of the art, is a rare mixture of lay figures in a salon and naïve discussions of a Commissioner and his Chief Inspector. Yet Mr. Conrad can draw characters: the wife, the secret agent, the ex-anarchist Professor, the *souteneur* type, with his

before. It is hardly conceivable that a student of life, even if he were now living in a country corner, could have such wrong visions of society and of police methods as are here depicted. It was a rare mixture of lay figures in a salon and naïve discussions of a Commissioner and his Chief Inspector. Yet Mr. Conrad can draw characters: the wife, the secret agent, the ex-anarchist Professor, the *souteneur* type, with his

The John Haig Clubland Series, No. 7.

C. CLARK

The Four in Hand Club.

THE Four in Hand Club, even in 1830, was something much more than just a coaching club. True the day started with coaching and ended with coaching. True also that the moving off of the teams from Hyde Park was a magnificent affair, fully appreciated by Londoners of every sphere.

But it was to dinner out of town that the teams always drove, and the dinners rivalled the turnouts as works of art. The drivers of the coaches were often noblemen, but whatever their degree the custom at the time illustrated was to imitate the typical stage coachman as closely as possible. At times this imitation was perhaps too slavish, as when the noble drivers carried it to lengths involving speech and personal manners as well.

But whatever their taste in such matters we may be sure that their taste in whisky was good, and that must have involved their selection of John Haig, for even in 1830 the *original* Haig Whisky, made by Scotland's oldest distillers, enjoyed a reputation of over two centuries of world-wide esteem.



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THE WORLD OF MUSIC.

THE POPULARITY OF BACH.

THIRTY years ago most people in England regarded John Sebastian Bach, if they had ever heard his name, as the last word in tedious pedantry. To-day he is a thoroughly popular composer. It is interesting to consider how this has come about, and what is the reason of his popularity; for, whether he be pedantic or not, it is a curious thing that a musician should suddenly become popular in a strange country two hundred years after he wrote his music. I remember squabbling some twenty years ago, at a provincial festival, over the relative merits of Bach and Cornelius with a young lady who had been roused to great enthusiasm by one of the latter's motets. "No, of course, *you* wouldn't like him," she said, with scorn. "I suppose he isn't diddley-diddley enough for you!" The epithet may seem an odd one to describe this quality of Bach's music. To explain it would lead me into technicalities unsuitable to these columns; my readers will understand it, or not, according to their own musical preferences. The lady in question was a devout churchgoer, and I fancy she regarded counterpoint as theologically unsound, if not positively irreverent.

Bach, in those days, was the composer of the "intellectuals." The cult of Bach in England had been fostered in much earlier days by Walmisley and Sterndale Bennett at Cambridge; the Bach enthusiasm which seems now to have captured the whole country owes its force mainly to the influence of Parry and Stanford. Oxford and Cambridge were its chief centres. Bach is still enthroned there, but nobody in these days would sneer at a Bach-lover

for being an "academic." Yet it is the "academics" who have taught a wider public to enjoy him. For one thing, they have made him accessible. In those remoter times people knew of Bach little more than Burney and Hawkins knew of him in the eighteenth century: that he was a great organist and composer of "mountainous fugues." The researchers made the

It can hardly be doubted that it is the cheerful Bach—the Bach of the Brandenburg Concertos and the Suites—who has endeared himself to modern English audiences, to the sort of people who go to the promenade concerts on Friday evenings. It is the cheerful side of Bach which has made people enjoy the Mass in B minor. A generation ago Bach's solo sonatas for the violoncello were considered hardly playable, and even if played, hardly bearable. Now, no violoncellist's recital is complete without one. For that we have to thank M. Casals and Mme. Suggia. It is not that the violoncellists play them as a duty. Pianists, I fancy, put in a piece of Bach at the beginning of their programmes rather in the intention that the listener may be truly thankful for what he is to receive later on. The violoncellist may be fairly certain that the Bach sonatas will obtain the most hearty applause of any item in his programme.

What is it that has made Bach definitely popular with unsophisticated audiences? To answer that he is greatest of all composers is no explanation. The fundamental reason is Bach's commonsense logic. He appeals to us nowadays in something of the same way that Dr. Johnson does. He belongs to his century just as much as the poets and the workers in other arts. People do not read Pope much at the present day; but Pope has imperceptibly sunk into our minds, if only in familiar quotations. Modern building shows how much we are

in sympathy with the architecture of Queen Anne's time. The fact is that we are all of us conscious of a violent reaction against the romanticism of the nineteenth century; and that reaction finds its musical expression in two ways—the young composers are writing anti-sentimental music in a new idiom, and the elderly listeners are going back to Bach for the

[Continued overleaf.]



AN AMERICAN WAR MEMORIAL ON A FRENCH BATTLEFIELD: THE MISSOURI MONUMENT UNVEILED BY MARSHAL JOFFRE AT CHEPY-PAR-VARENNES.

Missouri is said to be the first American State to erect a memorial to its men who fell in France. It was unveiled by Marshal Joffre at Chepy-par-Varennes, on November 5. The statue was the work of Mrs. Nancy Coosmans Hahn, who won the first prize among many Missouri sculptors who competed. She was present at the unveiling.—[Photograph by Topical.]

world acquainted with a very different Bach, the Bach whom now we love the best. There are many aspects of the complete Bach. One can find in him moments of spiritual self-torture which foreshadow the morbidity of Strindberg; but there is also a cheerful Bach, a secular Bach, a Bach who can be cheerful even in church.

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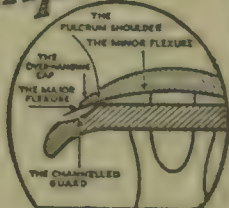


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time reason. Even the young people enjoy Bach, for he provides just the right contrast to the new music which expresses their own emotions.

The performance of the Mass in B minor last week by the Philharmonic Choir, under Mr. Kennedy Scott,

wondering whether he had ever had the actual experience of singing in it. If he had, he would surely have known that the most fatiguing parts of the Mass are not the loud and energetic choruses, but the slow and soft ones. To interpret the Mass from the ordinary ecclesiastical standpoint is to court disaster. To rehearse the "Qui tollis" under a devotionally minded conductor is nothing short of torture. Sullivan was a wise man when he refused to put in more than a minimum of expression-marks into the edition that he prepared for Leeds in 1886. Mr. Scott's interpretation was too much fussed with little *crescendos* and *diminuendos*, and still more by his habit of suddenly slowing down at cadences. The great contrapuntal movements would have had much more architectural grandeur if he had paid less attention to dynamic variation, and taken more care to induce his singers to sustain their phrases steadily. If he would put his choir through a course of Verdi and Mozart they would learn a great deal about how to sing fugues, and Mr. Scott would too. There is no worse interpreter of Bach than the man who plays nothing else. It need hardly

be said that this does not apply to Mr. Scott, whose sensitive understanding of all kinds of choral music has made the Oriana Society into an instrument of wonderful suppleness.

Bach requires singing with a real joy in the art of singing. The reason why the instrumental soloists gave by far the most intelligent interpretations of the evening was that they could consider their phrases simply as music, without any literary associations to distract them. It would be difficult to imagine anything more beautiful than the playing of Mr. Aubrey Brain (horn), Mr. MacDonagh

(oboe d'amore), and the three trumpets headed by Mr. Barr. The latter group, in particular, made me realise as I have very seldom realised before the extraordinary voluptuousness of Bach's writing for trumpets; it helps us to understand the enormous importance of the trumpets in the orchestras of Purcell, Bach, and Handel. Of the vocal soloists Mr. Clive Carey was by far the best.

A great difficulty with a chorus from the South of England is to make them pronounce their Latin properly and to prevent them from shouting. They have an obvious joy in music, but not in singing. Ladies and lay clerks always seem to be ill at ease in Latin; here broad Yorkshire is a great help. The playing of the orchestra deserved high praise. Mr. Scott set an example to all Bach conductors by the care which he had devoted to securing intelligent phrasing and exact balance. This latter was particularly noticeable in the very discreet handling of the pianoforte and organ, which made themselves felt whenever wanted, without ever becoming aggressive. EDWARD J. DENT.



WARFARE BY TRAIN OUTRAGE IN IRELAND: A GOODS TRAIN INTO WHICH AN ENGINE, LET LOOSE AT FULL STEAM, HAD CRASHED.

A powerful engine on the Midland Great Western Railway in Ireland was recently boarded by armed men, who let it loose, after putting on full steam, some three miles from North Wall. There it crashed, at about 65 miles an hour, into a number of wagons at the station. They were telescoped, and the end one resting against the buffers was thrust upwards, carrying part of the platform with it, as shown in the photograph.

Photograph by Sport and General.

demonstrated the popularity of Bach, for the Queen's Hall was well filled. And the performance itself demonstrated it, for it showed how intensely Bach appeals to singers and to players. The Mass in B minor, or at any rate parts of it, is always a joy to a good chorus. Its tremendous rhythmical energy carries them along, sometimes too violently for the conductor. It is a work which they can sing over and over again, because it is sufficiently difficult always to require rehearsing. Some people imagine it to be a severe strain on the endurance of the singers. Speaking as one who has often sung in it, I should say that the strain is not by any means unbearable, provided that the conductor understands the peculiar difficulties of the work.

Mr. Kennedy Scott had evidently devoted the most minute care to its preparation; but I found myself



CIVIL WAR STILL IN DUBLIN: AN ARMOURD CAR OUTSIDE WELLINGTON BARRACKS, AFTER THE MACHINE-GUN ATTACK BY REPUBLICANS.

Wellington Barracks, the headquarters of the Irish National Army in Dublin, were attacked on November 8 by Republicans. They suddenly opened fire with machine-guns, from neighbouring roofs and high ground across the canal, on a body of National troops parading in the barrack square. One soldier was killed on the spot and fourteen wounded. The fire was returned, reinforcements were brought up, and the troops made a sortie into the streets. Two of the Republicans were killed. The whole area was eventually surrounded by a cordon of troops, and many arrests were made.

Photograph by Topical.

May she ask him in?

The problem is:—They were introduced at a dance recently. Now he has walked home with her and has given her a beautiful box of "Viking" Assorted Chocolates—evidently a man of good judgment and discriminating taste. Surely there would be no harm in introducing him to the family?

Prizes offered

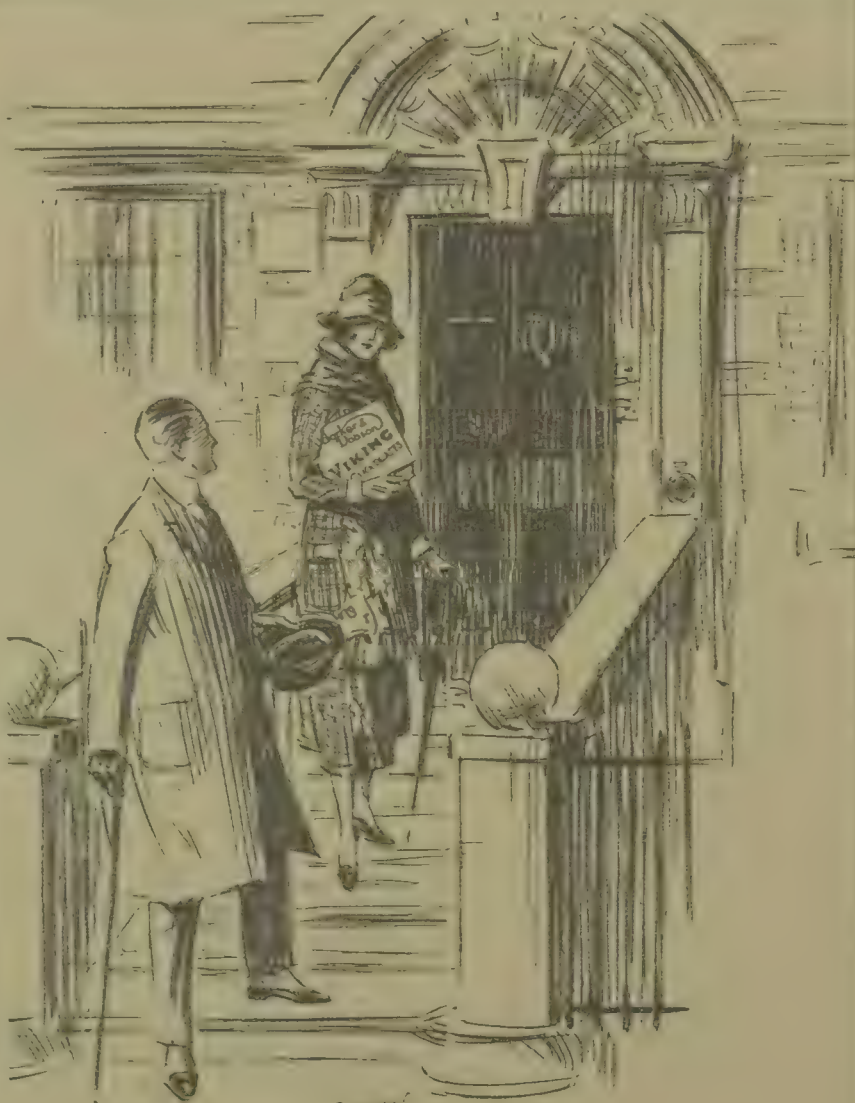
Give your idea (in not more than 50 words) of what she may do and why; add your name and address, clearly written, and attach to it a ticket to be found in any 1-lb. or ½-lb. box of Barker & Dobson "Viking" Chocolates Assorted.

£2 2s., £1 1s., 10/- & 5/- boxes of chocolates will be given for the best answers received not later than December 30. Mark envelope "I.L.N. Problem," and address to Liverpool. Our decision is final.

BARKER & DOBSON Ltd.
LIVERPOOL & LONDON.

"Viking" Chocolates are sold in ½-lb., 1-lb. and 2-lb. boxes, at 2/6, 5/- and 10/-. Also by weight at 1/3 per ½-lb.

Barker & Dobson
VIKING CHOCOLATES
ASSORTED



Drink "Ovaltine" for Health!



DO you realise that Good Health mainly depends upon adequate nourishment being assimilated by the system? Only nutriment can repair tissue wastage and keep body and brain in a condition of vigorous health.

You can make sure of enjoying good health if "Ovaltine" is your daily beverage instead of tea or coffee. This delicious food-beverage supplies a superabundance of those food elements which are essential for the maintenance of strength and vitality.

"Ovaltine" contains the concentrated nutriment and health-giving properties extracted from Nature's Tonic Foods—ripe barley malt, creamy milk, fresh eggs and cocoa. One cup of "Ovaltine" supplies more nourishment than 12 cups of beef extract, 7 cups of cocoa or 3 eggs.

OVALTINE

TONIC FOOD BEVERAGE

Builds-up Brain, Nerve and Body

*Sold by all Chemists and Stores throughout the British Empire.
Prices in Great Britain, 1/6, 2/6 and 4/6 per tin.*

A. WANDER, Ltd., 45, Cowcross Street, London, E.C.1.
Works: King's Langley.

LITERATURE.

Rossetti and His Circle.

There are as many ways of writing biography as of "constructing tribal lays," and it may be that, as Kipling says of the latter, "every single one of them is right." Mr. Max Beerbohm has chosen a method delightfully characteristic of his whimsical humour, and probably unique—that of biography by caricature, as exemplified in his new book, "Rossetti and His Circle" (Heinemann; 25s. net). It is a truism to say that "Max" is inimitable, for his peculiar *flair* for genial ridicule has long been recognised as one of the most precious possessions of our time. These twenty-two colour cartoons are monumental "Max," and call up a vision of the Pre-Raphaelites and their leading spirit more vividly than many a ponderous volume of memoirs. Nor is the collection limited really to Rossetti and his immediate group of intimates. We get incidental caricatures of various other contemporaries (some still with us), including Jowett, Ruskin, Tennyson, Woolner, Browning, George Augustus Sala, Edmund Gosse, John Morley, John Stuart Mill, Frederick Leighton, and Hall Caine. The book has an Author's Note (dated from Rapallo) which is as piquant as his pictures. "Rather a ribald book?" he asks. "Well, *on se moque de ce qu'on aime*." "Max" warns his reader not to regard the portraits as "perfectly authentic," as he never saw Rossetti and several of the others. Finally, he provokes our curiosity with the remark that, besides old drawings and paintings, early photographs, and the accounts of eye-witnesses, "I have had another and surer aid, of the most curious kind imaginable; and some day I will tell you all about it, if you would care to hear." What can it be? Is "Max" also among the Spiritualists?

Canadian Fairy Tales

The literature of fairyland, so far from being diminished in the growing light of science, tends, on the contrary, continually to increase. As for modern children, their taste for magical adventure seems to be as insatiable as that of former generations. Hence there is always a welcome for a new book of the kind indicated, especially when it presents itself in such an attractive form as "Canadian Fairy Tales," by Professor Cyrus Macmillan, of McGill University, with an Introduction by John Grier Hibben, and illustrations by Marcia Lane Foster (The Bodley Head; 16s. net). Professor Macmillan

mentions that these stories, like those in his previous volume, "Canadian Wonder Tales," were gathered in various parts of Canada from sailors and fishermen, lumbermen and Indians, and that "long before

stories in different parts of the world is a link of kinship among the nations. Here we meet once more with cunning creatures of the Br'er Fox and Br'er Rabbit type; wandering children with cruel uncles or stepmothers; good fairies and bad fairies; witches and giants. Especially notable is the likeness of "The Boy Who Overcame the Giants" to the familiar home tales of "Jack the Giant-Killer" and "Jack and the Beanstalk." The illustrations, which comprise twelve colour-plates and numerous black-and-white drawings, give the requisite touch of locality, and convey admirably the spirit of the great north land and the character of its picturesque native races.

The Story of Mankind.

History, once the driest subject in the school curriculum, is now being revealed as a fascinating romance, closely affecting the present and the future. Formerly, school history books usually ended about twenty years before the pupil was born, and naturally he did not see the connection between the past and his own time. Moreover, history was taught in sections, with no clear view of the whole, and no continuity. To-day we have changed all that, and it is to be hoped that all teachers use the wider method to make history popular, for a knowledge of it is vital to the world's immediate welfare. In "The Story of Mankind" (Harrap) Mr. Hendrik Van Loon has done for boys and girls what Mr. H. G. Wells did for their elders, and has done it remarkably well. He writes intimately and humorously, as one would talk to young students, and he has enlivened his pages with over 140 black-and-white illustrations, nine colour-plates, many pictorial maps, and a pictorial chronology of world history. At first sight one is inclined to think that the drawings, which are crude and of a type that a clever teacher might dash off as a blackboard demonstration, should have been re-drawn by an artist. It may be, however, as the author explains in a note on his pictures, that their spontaneous character will interest young readers more than formal and accurate drawings, and stimulate them to do similar work for themselves.



THE OPEN-AIR GIRL WELL EQUIPPED: AN "AQUASCUTUM" SPORTS COSTUME.—[Photograph by E. O. Hoppé.]

the time of Arthur and his Round Table, these tales were known and treasured by the early inhabitants of our land." The recurrence of the same or similar

Badminton is very popular at Harrogate this winter. In addition to the play in the Winter Gardens, there are three excellent courts at the New Sports Club, with the newest lighting and facilities, and play up to 10 p.m. H.R.H. Prince Henry is apparently enjoying his stay in the district, judging by the meets he is attending.

First in Paris
First in London!

MARCEL FÊTE

EMILE secured the Premier Award for Hairwork at the recent Marcel Fêtes both in Paris and London.

The following very appreciative letter speaks for itself:

London, W.C.,
26th Oct., 1922.

Dear Sir,

Although I am a stranger to you I feel I should like to congratulate you on your success of last night.

I know nothing of the art of the coiffeur—that part was decided by the jury—but, speaking as an artist, your effort was most beautiful.

May I wish you continuance of your success in the future.

I remain,
Yours faithfully,

"Ultima" is incomparable
Write or call for beautiful brochure.

EMILE
24 & 25 Conduit St.
LONDON, W.

"Ultima"—Supreme
The Transformation par excellence

The most natural, most artistic, most appealing
winner of over 200 International competitions in
Paris, 1921; also secured the 100 Gubien Prize
in open competition in 1920.



Rosy Cheeks!

No adage is truer than "An Apple a day keeps the Doctor away," because each juicy apple holds within its shining skin the gift of good-health.

Stew or bake your apples, have them in pudding or pie, but always serve them with delicious cream-like Bird's Custard.

Every day you should enjoy your stewed or baked apples with Bird's Custard, in the knowledge that this delightful dish means rosy cheeks for the children and mental and bodily vigour for all.

BIRD'S CUSTARD
and Apples make an ideal combination.

Bird's Custard softens any undue tartness in the apple, and supplies the nutriment which is lacking in the fruit.

Of all the Autumn dishes, Bird's Custard and Apples is the one which best builds up a reserve of strength and energy against the trials of the coming winter.

Remember: "An Apple a day in the Bird's Custard way."

1½d. pkts.; 7d. and 1/2 Silvered Boxes; 17½ Large Tins.

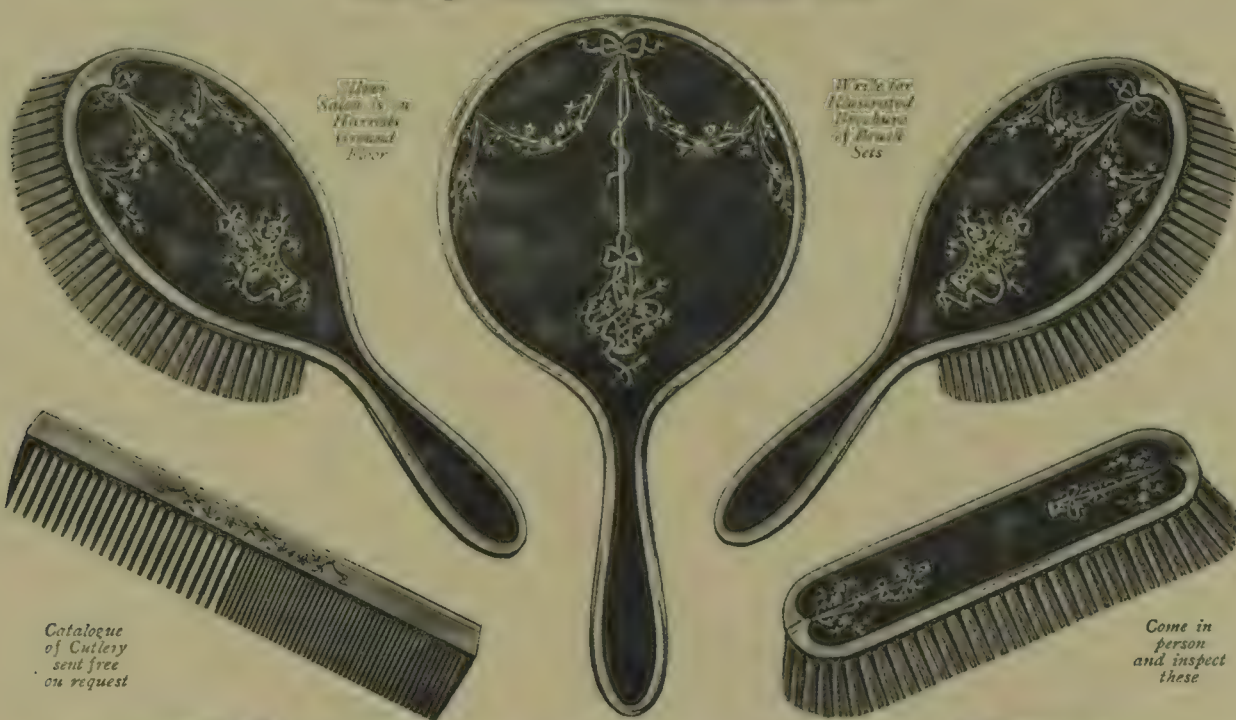
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Harrods Gift-Suggestions

To visit Harrods is to solve happily the problem of choosing suitable Christmas Gifts. A tour of the many departments will bring to notice a thousand-and-one

suggestions for useful and beautiful presents which might not otherwise occur to you. Below are illustrated some typical examples of the Value on offer.

108-page Christmas Gifts Book Free.



Catalogue of Cutlery sent free on request

Come in person and inspect these

TOILET TABLE APPOINTMENTS (PS 6028) of Tortoiseshell and Silver, exquisitely inlaid with silver. Beautifully finished.

	Inlaid.	Without Inlay.
Hand Mirror, length 10 inches	£4 19 6	£4 9 6
Hair Brush, length 9 inches	£3 10 6	£3 3 0
Hat Brush, length 6½ inches	£1 19 6	£1 15 0
Cloth Brush, length 6½ inches	£1 19 6	£1 15 0
Horn Comb to match	18 6	17 6



CUTLERY CANTEEN (PS 6151) of Polished Wood; lined Velvet and Satin. Containing 'A' quality Electro-plate and Stainless Cutlery as follows:—6 Table Knives; 4 Table Spoons; 6 Dessert Spoons; 6 Cheese Knives; 6 Table Forks; 6 Dessert Forks; 6 Tea Spoons.

£5 19 6



CIGARETTE CASE (PS 6060) of Sterling Silver. Beautifully Engine-turned. Size, 3½ by 2½ in. Double row. Will hold 14 cigarettes. £1 9 6



CIGARETTE CASE (PS 6065) of Sterling Silver. Double row. Size 3½ by 2½ in. Will hold 14 cigarettes. £25/-



SIX TEA OR FRUIT KNIVES (PS 6120) with Electro-Plate blades and Silver handles. In velvet-lined case 27/6

PHOTO FRAME (PS 6130) of Sterling Silver. Beautifully engine-turned. Height 3½ inches, 14/6
Height 5 inches, 22/6
Height 6 inches, 30/-



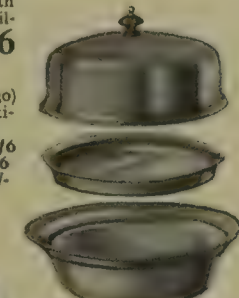
SIX SILVER TEA SPOONS AND TONGS (PS 6114). Very substantial. Complete in velvet-lined case. Without Tongs, 32/6

39/6



SPIRIT FLASK (PS 3895). Sterling Silver mounted. Covered Crocodile. With glass lining, loose cup and bayonet top.
Nominal ½ pint - £2 2 0
Nominal ¾ pint - 2 15 0
Nominal 1 pint - 3 15 0
Electro Plate ditto 25/- 29/6 37/6

CHILD'S KNIFE, FORK AND SPOON (PS 6112) of Sterling Silver. In velvet-lined case. £1 12 6



HARRODS PERFECTION MUFFIN DISH (PS 6070) of Electro Plate, with loose lining and hot-water division. Beaded design. Diameter, 8 in. (full size) - 21/-
Or Plain, 18/6
Equally suitable for chops, vegetables, savouries, etc.

A Useful List of Gift Ideas

You will find many useful Gift-suggestions for your own Christmas shopping listed hereunder. These are representative only of the fine Christmas Gifts displayed in the various departments of the Store of the Christmas Spirit.

For Ladies

LADIES' PURE SILK STOCKINGS (LH 2), full fashioned, with lisle thread feet and tops. Excellent wearing quality. In Black, White, Grey, Fawn, Covert, Putty, Tan, or Nigger Brown. Per pair, 8/11
Six pairs (in box), 52/6.

LADIES' MILANESE SILK STOCKINGS (LH 10), best quality "Kayser" make. In Black, White, Silver, Mole, Beige, or Seal Brown. Per pair, 12/6
Three pairs for 36/6.

LADIES' IRISH LINEN HANDKERCHIEFS. 1000 dozen. Hemstitched. Size 12 inches square, with ½ inch hems. Harrods Price, per dozen, 4/11
Usually, 7/6.

LADIES' HEMSTITCHED HANDKERCHIEFS. 350-dozen. Irish Linen. Full size, 14 inches square, with ½ in. hems. Harrods Price per dozen 6/11
Usually 9/11

LADIES' UMBRELLAS. La Militaire style fitted with leather wrist straps. In a large and varied assortment of handles, and good wearing bordered Taffeta covers on Fox's frames. 13/9

LADIES' "MILITAIRE" UMBRELLAS, in an unequalled selection of handles. On Fox's frames with good wearing all-silk covers. 25/9

PRONGS (HD 1768), of Tortoiseshell and Gold. Always an acceptable present. Per pair, 15/-
Slides, each, 8/6

FOLDING MANICURE CASE (HD 1763), of Morocco Leather with imitation Tortoiseshell fittings. In assorted colours, 63/-

TORTOISESHELL CIGARETTE CASES. Rich medium dark colouring. To hold 3 cigarettes. CI 570 37/6

Many other designs at 32/6, 30/-, 27/6, 21/6

NO. 1 COLOGNE. This Cologne is the finest obtainable, delightfully fragrant and refreshing. 1-Litre bottle, 57/6; 1 pint, 32/6; 8 oz., 13/6; 4 oz., 7/-; 2 oz., 3/9
In Wicker bottles, 46/6, 23/6, and 13/6

LAVENDER WATER. Distilled from the finest Mitcham Lavender Flowers. A delightful and most acceptable Christmas gift. Per quart, 69/6; per pint, 37/6; 8 ozs., 14/6; 4 ozs., 7/6; 2 ozs., 4/-

For Men

MEN'S IRISH LINEN HANDKERCHIEFS. 850 dozen. Hemstitched. Size 17½ in. square, with ½ in. hems. Harrods Price, per dozen, 8/11
Usually, 11/6.

MEN'S FINE IRISH LINEN HANDKERCHIEFS. 500 dozen. Hemstitched. Size about 18 in. square, with ½ in. hems. Harrods Price, per dozen, 13/6
Usually, 15/6.

LEATHER CASE (FL 1570), containing Folding Coat-Hangers. Suitable for ladies or gentlemen.

In Suede, with two hangers - 5/6
In Suede, with three hangers - 7/6
In Pigskin, with two hangers - 7/6
In Pigskin, with three hangers - 10/6

TREASURY NOTE CASES, the handiest form. In Persian Goat - 3/-
In Morocco - 3/6
In Pigskin - 10/6, 7/3, 5/6 and 4/6
In Velvet Calf - 5/6

CASHMERE AND WOOL MIXTURE WOOLIES. In a large variety of plain colours, Lovats, Heather Mixtures, Greys, Canary, Natural Camel shade; also a large variety of fancy colours, mixtures, etc. Scotch make. Each, 42/-

ELASTIC TUBULAR SILK SCARVES. In white, plain colours, block stripes or fancy stripes. All the newest colourings and designs. Each, 39/6

DEERSKIN GLOVES. In Grey or Tan, with one dome fastener. Sizes 7 to 9. Per pair, 12/6

SILK CROCHET-KNIT TIES. In all shades of plain colours, and heather mixtures; also in a large assortment of stripes. Each, 10/6

STERLING SILVER CIGARETTE CASES. Plain or engine-turned. CI 672. Engine-turned both sides; to hold about 12 cigarettes. 32/6

A great variety of Cigarette Cases from 19/6 to £10 10s., according to size, weight and design.

TOBACCO POUCHES (CI 192). With gold medallion on snuff-coloured gazelle or tan antelope. To hold 3 ounces, 24/6

Also without gold medallion: 3-ounce size - 13/6, 12/6, 7/-
2-ounce size - 11/6, 10/6, 6/-

CASES OF PIPES. Containing two H.L. de Luxe Briars, with silver mounts and vulcanite mouthpieces, 27/6
Containing two Bruyere Antique, with gold mounts and vulcanite mouthpieces, 42/6
Also single Pipes in cases, 25/-, 20/-, 15/-, 13/6

HARRODS STEEL-GLASS FLASK. A revolution in Vacuum Flasks. Will hold boiling water without fear of cracking the glass. Its heat-retaining qualities are far superior to other makes. Capacity 1 pint.

No. 1010. Green Body, Aluminium mountings, 7/6

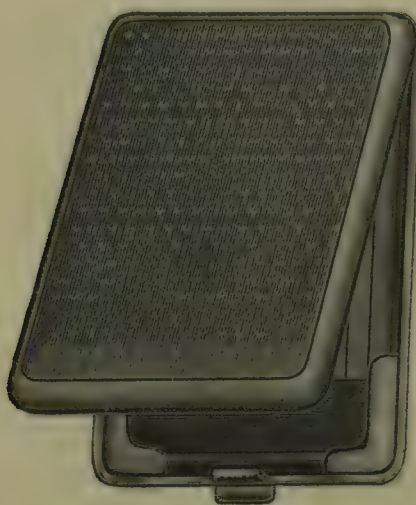
No. 1013. Green Body, Nickel mountings, 10/6

No. 1016. All Nickel, 13/6

No. 1015. Real Leather Cover, nickel mountings, 15/-

Practical Gifts for Smokers

Three examples chosen from the Gift-values in the Jewellery Salon, on Harrods Ground Floor



GOLD MATCH-BOOK for tear off matches. Engine-turned, as illustration. £6 0 0
Sterling Silver ditto, 67/6

GOLD CIGARETTE CASE. Fancy Engine-turned (as illustrated on right). To hold six full-size cigarettes. £10 10 0

HARRODS LTD



KNIGHTSBRIDGE



GOLD MATCH-BOX. Engine-turned, as illustration. £3 7 6
With steel striker. In plain gold, £3 0 0

Carriage Terms

Harrods pay Carriage in England and Wales on orders value £1 or over for Silver, Plate, Cutlery, Tobaccos and General Goods. Drapery orders value 10/- or over sent post free in Britain.

LONDON S W 1

Harrods Ltd London S W 1

RADIO NOTES.

SO great is the fascination of radio music that, just before commencing the preparation of these notes, the writer decided to listen-in "for a few minutes," but the few minutes expanded into two hours. During this time, musical items were heard from half-a-dozen different sources in London, in addition to a programme from Holland. At one period two of the London stations created confusion by working on similar wave-length; but it was found possible to tune them both out, and to tune-in a third station which transmitted on a slightly different wave-length.

On a recent evening owners of receiving-sets enjoyed a demonstration of radio-telephony on a scale greater than any attempted previously in Great Britain. The programme, which lasted from 7 p.m. until 8.30 p.m., opened with a speech delivered by the Chairman of the Broadcasting Committee, Sir William Noble, who, by radio-telephony, introduced the Lord Mayor of Bristol. The Lord Mayor spoke from his residence at Bristol on the ordinary telephone, which was connected by the "wired wireless" system from Bristol to Paddington, and thence to Marconi House, London, whence the Lord Mayor's speech was converted into radio waves and broadcast. This interesting demonstration was followed by an excellent concert given by a number of well-known singers and instrumentalists, in accordance with the following programme—

1. SONG. "Sing, Joyous Bird." Mrs. W. SIMPSON.
 2. SONG. "Sound an Alarm" - - - Handel. Mr. ALBERT DOWNING.
 3. VALSE SONG from "Romeo and Juliet" Gounod. Miss CECILIA FARRAR.
 4. SOLO VIOLIN (a) "Souvenir" - - - Dydla. (b) "Waltz" - - - Brahms. Mr. DAVID FRIEDMAN.
 5. SONG. "Tommy Lad" - - - Margelson. Mr. HARRY DEARTH.
 6. SOLO PIANO. "Staccato Caprice" Max Vogrich. Mr. WILLOUGHBY WALMSLEY.
 7. SONG. "On With the Motley" Leoncavallo. Mr. ROBERT NAYLOR.
 8. HUMOROUS. "Funny Sayings" - - - MS. Mr. CHARLES CONYERS.
- AT THE PIANO—Mr. L. STANTON JEFFERIES, A.R.C.M.

During the concert, which might be considered a foretaste of the regular daily broadcasts, the writer compared the receiving qualities of a crystal set and



A GIGANTIC LOUD-SPEAKING DEVICE WHICH ENABLES A SPEAKER TO ADDRESS AN AUDIENCE NUMBERING THOUSANDS.

Whilst the orator delivers his address, the vocal sounds affect a microphone, and, after amplification, the greatly magnified speech is emitted from the huge projectors shown at the top of the illustration. In addition to the local audience, the sound-waves of the speaker's voice may be conveyed electrically to a radio station hundreds of miles away, and there broadcast to an unseen audience.—[Photograph by E. A. Higgins.]

a single-valve set respectively. The former gave very clear results on two pairs of telephones, but reception was considerably louder after changing over to the valve set. This experiment was made at a distance of seven miles from Marconi House.

When regular broadcasting commences, concerts will be transmitted each week day from 5 p.m. until 11 p.m., and all day on Sundays. The daily programmes will be contributed by well-known singers, solo instrumentalists, orchestras, and also by eminent authorities who will speak upon subjects of general interest.

As the broadcasts are to be transmitted for six hours every day of the year from eight centres in Great Britain, so that everyone may have the opportunity of listening, the cost of broadcasting will be very great. Expenses will be covered to some extent by half of the proceeds derived by the sale of Post Office receiving-licenses, and partly by royalties on the sale of receiving-instruments. How cheap is radio-telephony entertainment in the home may be shown by the fact that a crystal receiver costing five pounds carries a royalty of seven shillings and sixpence, which is included in the price of the instrument. The cost of the annual licence is ten shillings, and it will be seen therefore that the owner of a crystal receiver obtains daily entertainment for a whole year for which he contributes only seven shillings and sixpence!

Royalties on valve receiving-sets range from one pound upwards, according to the number of valves included in the set; but even with a four-valve receiver, the price of which includes a royalty of two pounds fifteen, the total outlay is relatively insignificant, considering that a whole family party may be provided day by day with radio-telephony entertainment.

Broadcast reception-licenses are on sale now at every post office, and it is essential to obtain one before a receiving-set is used. When purchasing a receiver, delivery must be taken only of apparatus which is clearly marked "B.B.C.-type approved by Postmaster General," otherwise the set is illicit and liable to confiscation. An important condition of the licence is: "The station shall not be used in such a manner as to cause interference with the working of other stations. In particular, valves must not be connected as to be capable of causing the aerial to oscillate." This means that owners of valve receiving-sets must be careful to avoid mis-tuning the apparatus into a certain condition known as "howling." In addition to the howling being heard by the owner of the set, such noise is heard also by other receivers for many miles around, and interferes with the proper reception of a concert. A

[Continued overleaf.]

COSY COMFORT AT LOWEST COST

The Welsbach-Kern Gas Radiator possesses many distinct advantages, not the least of these being its very low consumption of gas, which results in cosy comfort at the lowest possible cost. For any room it is cleaner, safer and far more efficient than a coal fire. For dining-rooms, bedrooms, and other rooms where a fire is not needed all day long it is ideal. Within a few moments it will warm any room thoroughly, with a healthy, radiant odourless heat, which can be regulated at will, and which maintains constant any desired temperature.

WELSBACH-KERN BRITISH MADE GAS RADIATORS

Made in handsome models to suit rooms of any size, at prices from 39/-. Illustrated descriptive booklet and name of nearest dealer post free on request.

WELSBACH LIGHT CO., Ltd.,
Welsbach House, King's Cross, London, W.C.





ABDULLA 75 PLEASE

THIS IS THE VERY LATEST "CALL" AMONG THOSE WHO "KNOW."

NO. 75.

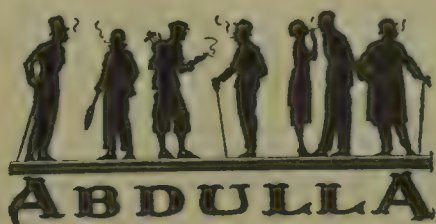
1/11 FOR 25.

*The Flower
of
Virginias*

Abdullas have long enchanted the world of smokers with their Turkish and Egyptian cigarettes. To-day, smart people who want a Virginia cigarette as well, are asking for Abdulla No. 75, not only on the 'phone, but in countless Stores.

It goes without saying that this new Virginia cigarette maintains the Abdulla standard of supreme excellence.

Made only from the finest and purest leaf, the exquisite taste and flavour of Abdulla 75 stamp it as unique among Virginia cigarettes.



SUPERB CIGARETTES

Continued.
careless movement, however slight, of one of the tuning-knobs is likely to produce the undesired effect; but a small degree of movement of the knob away from the point where aerial oscillation or "howling" occurs is usually sufficient to get rid of the noise.

It is always advisable to tune-in with the valve dimmed, and then very gradually to increase the brightness until the incoming music is received quite purely.

Rotation of the valve-control knob beyond the proper point is liable to produce "howling," and, moreover, to shorten the life of the valve.

Owners of crystal receivers are not affected by the licence condition quoted above in respect of aerial oscillation.

Radio enthusiasts have a splendid opportunity for brightening the lives of blind persons, of whom there are 35,000 in the United Kingdom. Acting upon the suggestion made by Captain Ian Fraser, of St. Dunstan's Hostel for Blinded Soldiers and Sailors, the officers and members of the Wireless Society of London are arranging to entertain the sightless, and also to instruct them in the working of radio apparatus. The Wireless Society of London has been honoured by his Royal Highness the Prince of Wales, who graciously consented to become Patron of the Society.

Broadcasting commenced on the evening of Tuesday, Nov. 14, from Marconi House, London. The first programme, which was of a preliminary nature, consisted of two news bulletins and official weather reports. Transmissions were made at 6 p.m. and 9 p.m. on a wave-length of 360 metres. The announcement of the beginning of broadcasting caused great interest to owners of radio receiving-sets, who had waited patiently during many months for regular entertainment and news by broadcast. In a few days the formation of the British Broadcasting Company will be completed, and, subsequently, full programmes will be broadcast each day from London, Manchester, Birmingham, Newcastle, Plymouth, Cardiff, Edinburgh

or Glasgow, and Aberdeen. Bulletins were broadcast on the night of the General Election, and the following night, describing the progress of the elections.
W. H. S.

Intending visitors to the Riviera this winter should note that a through express train, first and second class, runs from Calais daily to Cannes, Nice, Monte Carlo, Mentone, Ventimiglia, and other places,



REPRESENTING "TECHNICAL EDUCATION," AT THE LORD MAYOR'S SHOW: A MOTOR CAR FITTED WITH RADIO-RECEIVING APPARATUS AND A FRAME AERIAL ON THE ROOF OF THE CAR
Photograph by Topical.

in connection with the 11 a.m. service from Victoria. Besides first and second class corridor carriages, in which seats can be reserved at Victoria (S.E. and C.R.), the train has excellent sleeping accommodation and a restaurant car. The Calais-Mediterranean Express will run from Calais daily on and from November 18 in connection with the 11 a.m. service from Victoria. The Winter Sports service to Switzerland, via Dover-Calais and Laon, will run daily for the season from December 15.

THE PLAYHOUSES.

"THE BEATING ON THE DOOR." AT THE ST. JAMES'S.

OUR newspapers have kept us so well informed of the miseries of Russia under Bolshevism that even a realistic play dealing with the Russian revolution could hardly hope to provide anything in the shape of novelty, and would run the risk of its subject-matter seeming too near to us to have taken on the picturesque-ness which may attach to more distant history. But Mr. Austin Page's "Beating on the Door" does not aim at realism, or at any rate does not achieve it; too much of it is just the sort of melodrama which has been written so often round the French Revolution, while the rest is rather wearisome talk and argument. Thus it falls between two stools. Its treatment is not vigorous nor lurid enough to make downright melodrama; its characters and incidents are too conventional, and its ending, with its aristocrats escaping from prison and yearning for England, "where there is real freedom," is too comically futile to allow of its being taken very seriously. For a time the author tries to avoid *parti pris*, and endeavours to show at once the helpless feebleness of his noblesse and the doctrinaire idealism of his revolutionaries; but when he comes off the fence it is too late—his audience have grown tired of his weathercock of a hero, a Communistic prince who repents of his Communism and so is alternately in constant, argument with either side. Naturally, Mr. Arthur Wontner has considerable difficulty in winning sympathy for such a hero, but Mr. Franklin Dyall proves a grim enough Bolshevik leader; and Miss Mary Jerrold and Miss Doris Lloyd in aristocratic rôles, have their attractive moments. Better, however, than the play—indeed, a welcome relief from it—is the choral singing of the Grigori Makaroff Singers in interludes of Russian folk-song; they are artists who make a visit to the St. James's just now more than worth while.

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Whisky

and how to select it.

TIME was when *price* could serve as some indication of the quality of whisky, for then it was a matter of the "survival of the fittest."

But not so to-day.

The immature three-year-old commands the same price as its seven or even its ten year old neighbour. How, then, *can* one select one's whisky?

Select your whisky according to its *reputation*. That is the only *safe* guide to-day. Sandy Macdonald is a whisky you can *always* rely upon. It is a *splendid* whisky—old, mellow and palatable beyond description.

SANDY MACDONALD

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THE CHRONICLE OF THE CAR.

After the Show. After many visits to the Motor Show, and a critical examination of the exhibits, I have come to the conclusion that there is nothing much that can be usefully added to the comments I have made in previous articles on the trend of development of the car. I should not like to say that there was anything that stood out in comparison with its competitors of equal class. The fact is that we seem to have reached a level of excellence in design and construction that is not likely to change for the next few years. In other words, things have become stabilised and we can look for no alterations upon which to descant and weave a web of speculation. Of course, many improvements are being made year by year, of which the sum may be important, but they are more real than apparent to the eye. That is really all one is able to say concerning chassis construction.

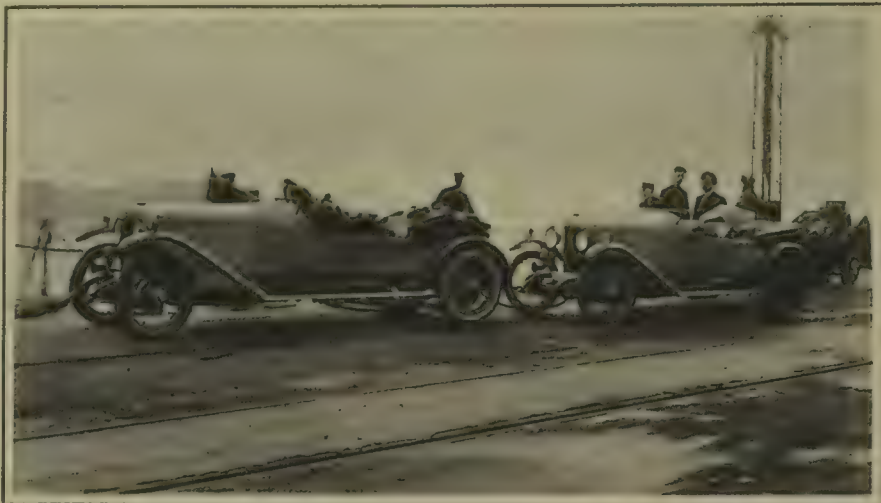
I am not sure that the case is very much different when we look at the coachwork department of construction. The movement is all towards more comfort and added luxury; but the main lines of body-building seem to have settled themselves, and I do not look for any radical departures yet. There is one point I have heard referred to more than once during the Show, and that is the seeming inability of the coach-builder to evolve an adequate means of protection from the weather of the passengers in the dickey seat of the conventional two-seater. It is really, I think, the difficulty involved which has led to the vogue of the small four-seater. The latter is seldom a satisfactory proposition, because the shortness of the chassis stunts the room available for the body, and the coach-builder has to take his choice of whether he will build a body in which nobody has any room at all; or whether he will skimp the leg-room forward or aft. He cannot have it both ways, and, having to choose between two evils, he builds a body which is quite unsatisfactory to the ultimate user. As a rule, these small cars are required to be used as two-seaters, with emergency seating for four on occasion. They can be made very nice and comfortable in bad weather so long as

they remain two-seaters; but the passengers in the dickey in wet and cold weather sit in something approaching abject misery.

Surely it ought not to pass the wit of the enterprising body designer to do better than we have seen.



PRICED AT £525: A ROVER 12-H.P. TWO-SEATER.



RUSHED TO OSTEND FROM WIENER-NEUSTADT TO BE IN TIME FOR THE MOTOR SHOW IN LONDON: THE NEW 16.9-H.P., SIX-CYLINDER, AND THE NEW "1500" FOUR-CYLINDER AUSTRO-DAIMLER CARS.

These cars did the long journey from Wiener-Neustadt, forty miles east of Vienna, to Ostend, in thirty-six hours running time, in order to arrive in London during the Motor Show.

A Suggestion.

I am not a designer of coachwork, and thus my ideas may be of a totally unpractical nature and impossible of adaptation. Still, I think I can see how the evil can be overcome. Let us take the conventional all-weather type of two-seater, and see if something cannot be done. Why not divide the hood down the centre of the back, making a joint with weatherproof fastenings, so that the two halves can be extended backwards over a removable frame to make the hood cover the dickey and bring all four passengers under its protection? It may be objected that this centre division would be unsightly, but I do not see why it should if the idea is properly carried out and the fastenings skilfully embodied. There is the rough idea, for what it is worth. I know it will require some working out in practice, but there does not seem to me to be much difficulty in it. At any rate, I think it would pay for experimenting with. It would not cost much to try, even if it proved impossible. Almost anything would be better than the existing state of things as we know them in the two-seater. Many attempts of a rather half-hearted character have been made to ameliorate these conditions, but nothing practical has been evolved so far. Something has to be done, or a very popular and useful type of car will remain heavily discounted.

Beans at Olympia.

I have been asked by many what car I consider to have been the best value for money at the Show. I am not at all sure that the verdict should not go to the Bean, which I make out to be a much improved car. The Bean coupé, at £425 complete, struck me as being a very fine car, and wonderfully well worth the money. There were three new models on the 11.9-h.p. chassis. These new models were the two-seater coupé, already referred to; a four-seater all-weather coupé, and a two-seater brougham. In both the two and four-seater coupés a special and simple type of "fall head" is fitted, and an air of refinement is imparted by the use of a handsome V-screen on the two-seater and a vertical top panel screen on the four-seater. The front seats of the latter model are independent and adjustable for length, the near-side seat

(Continued overleaf.)



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Over **54%** of the tyres fitted to cars exhibited at the Show were

DUNLOP

(Continued.)

folding to give access to the rear, so that only one door is necessary on either side. Common to both models are frameless windows, leather upholstery, and a loose pile carpet. As in the case of the two-seater coupé, a V wind-screen, leather upholstery, and a roomy dicky seat are incorporated in the brougham; whilst the equipment is augmented by the use of an interior roof-light.

So far as the chassis is concerned, the most obvious innovation is the introduction of a four-speed gear-box, which is now offered as an alternative to the three-speed. The three-speed gear-box as used up to date has proved to be so satisfactory that its production will be continued during 1923. The choice of three or four-speed gear-box applies in particular to the open touring models. In the three closed cars the four-speed gear will be fitted in every case unless otherwise specially ordered. The lubrication system has been improved in one or two details, notably by the provision of a pipe to conduct the overflow oil from the release-valve direct to the timing cover for the purpose of chain lubrication, instead of returning it direct to the sump as before. A strap fixing has been adopted for the magneto, so that the complete unit may be removed for inspection



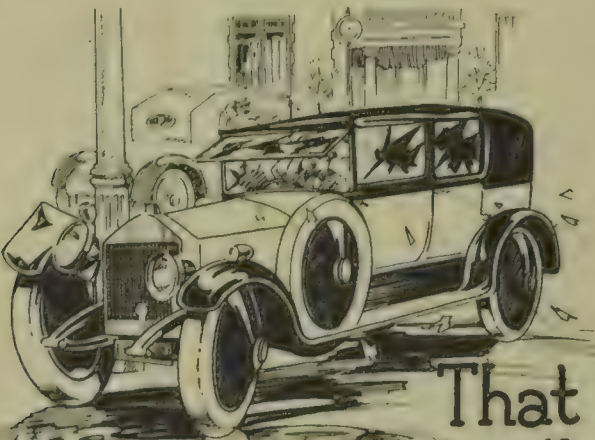
A LEADING PERSONALITY IN THE MOTOR INDUSTRY OF FRANCE: M. ANDRÉ CITROËN, WHOSE NAME IS ASSOCIATED WITH ONE OF THE MOST SUCCESSFUL FRENCH CARS.

and adjustment by the release of only one bolt. The transmission system has received some attention to detail, but remains substantially the same. Full chrome leather bags are now fitted to both universal joints. On the back axle a new type of oil-filler cap is incorporated, which also determines the level of the lubricant. Otherwise the main features of the Bean remain as hitherto, the engine being an 11.9-h.p. four-cylinder monobloc with a bore of 69 mm. and a stroke of 120 mm.

Great North Road Reconstruction.

The Automobile Association is informed that the Great North Road from Colsterworth to South Witham Cross Roads (between Grantham and Stamford) will be closed for eight or ten weeks during reconstruction. Motorists going south are advised to turn right just north of Colsterworth and left at Woolsthorpe, and continue via North and South Witham, joining the Great North Road again at the South Witham Cross Roads. When going north this route should be reversed. The A.A. has posted patrols on special point duty to direct all traffic by this alternative route, which has also been indicated by A.A. signs. This alternative road should be taken with great care.

W. W.



That Skid and the inevitable splinters!

—Flying—Jagged glass—which may cause blindness, mutilation, or even death.

The most skilful driver cannot avoid an occasional skid, but the danger of flying, splintered glass which may result can be eliminated.

If your car windows and wind-screen are of ordinary glass you are exposing your wife, children and friends to the danger that causes most of the personal injuries in an accident.

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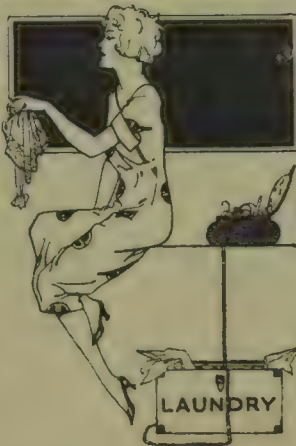


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on all types now in operation.

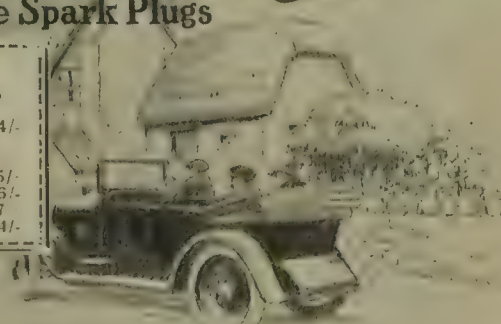
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All "A" types, with the exception of the A-15 "X" and A-25 long "X" ... 5/-

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1/6 for 20;
3/8 for 50;
7/4 for 100.



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"THE LIFE OF JAMESON"—(Continued from Page 804).

beyond the Shangani; "but he got very thin and full of sores, and presently died. Thereupon Mjan, his Commander-in-Chief, took his body and buried it in a cave in a sitting position, with an assegai in the belly, so that the King sat upright against the rock, and walled up the mouth of the cave thereafter."

An immense amount of work for Jameson followed, and he schemed incessantly to get his new country straight. Then came Delagoa Bay negotiations, and visits to Pretoria, and Johannesburg, central town of the Witwatersrand and its gold reefs, where the Uitlanders—it was then 1894—were urging that the Government regarded the mining community only as "a bed of pearl-bearing molluscs, which had grown miraculously on a rocky range for the profit and sustenance of the surrounding inhabitants." Revolt was in the air. Rhodes decided to drive a bargain with the Reformers and to assist them, with purse and influence, in the overthrow of the Transvaal Government.

Then came the conspiracy and the great catastrophe, the Jameson Raid, which brought about the fall of Rhodes and sent the Doctor to gaol, discredited—after an enterprise it was sought to stop at the eleventh hour, when the Transvaal was awake; a coup that failed through misunderstanding and muddling, precipitation and panic, misconception and misjudgment of men and of time. It was a supreme blunder, and Mr. Colvin gives a remarkably lucid exposition of it.

"Old Jameson has upset my apple-cart," said Rhodes: "his work was in the dust, and he sat in the dust also, while his friends behaved according to their nature."

The trial of Jameson and the inquiry are history. Jameson received a sentence of fifteen months' imprisonment without hard labour. He was removed to Holloway, and there he remained in grave ill-health until the Queen procured him release. "He had gone

beyond his orders and hazarded everything on a stroke for the Empire."

As sequel came the German menace—even before the Raid Kruger had invoked the aid of the German Empire, and after it came that telegram sent by the German Emperor which proved that his country and the Transvaal Republic were working together—and the Boer War, when, true to his luck in always finding himself in tight corners, Jameson was in Ladysmith during the siege. There he caught typhoid, and was near to death.



TO BE PUBLISHED LATER IN THIS PAPER—IN COLOURS: MR. OSWALD BIRLEY'S PORTRAIT OF PRINCESS MARY, ON VIEW AT THE GROSVENOR GALLERIES.

Mr. Oswald Birley's portrait of Princess Mary, Viscountess Lascelles, is a gift to Viscount Lascelles from the people of Harewood, his father's seat near Leeds. It was placed on view at the Grosvenor Galleries. We have arranged to issue it later in "The Illustrated London News" in colours.—[Photograph by Pictorial Press.]

On July 20, 1900, Jameson took his seat in the Cape Parliament as Member for Kimberley. The political fighting intrigued him a little, yet he found it monotonous.

Then Rhodes died, calling for Jameson—and the Doctor returned to the business of politics. He became Prime Minister: Chamberlain could not prevent it, whether he would or no.

Warring against racial bitterness, he made enemies and friends, holding the haven of Federation clearly before him; always faced by the retrenchments consequent on the war, egg-dancing continuously.

A Privy Councillorship was one of his rewards, and later an unsought baronetcy. The Ministry fell. Still more struggles were to come—the question of the federation or unification of South Africa; the handling of the first Parliament of the Union of South Africa; Charter affairs. Always illness, "damnable pain and morphia injections," and, at long last,

the end, when he said to his doctors, with the dreadful knowledge of an expert: "Since you have done everything to satisfy medical punctilio, cannot you give me something and let me go?"

So he died, on November 26, in the year 1917. His body rests in the granite of the Matoppos by that of his friend Rhodes.

Mr. Ian Colvin has told the strange, adventurous story of his life perfectly, with knowledge and understanding: his volumes are a model for the biographer and a certain lure for the reader. E. H. G.

The Duke of Connaught has gone South, being advised to winter out of England (writes "A. E. L."). He has provided himself with a villa at Beaulieu, which is, I am told, all that there is of home-like comfort and Riviera-like beauty. Lady Patricia Ramsay has seen to its furnishings and embellishments, and will join the Duke of Connaught there when her husband goes to sea, as he will do ere long in command of a

cruiser. The idol of the family, Master Alexander Ramsay, will celebrate his third birthday on the 21st of next month. He is a handsome little fellow, and devoted to his grandfather, who makes a point of going up to see him in bed every night when he is at Bagshot. Lady Patricia and her husband are meanwhile enjoying a stay at Clarence House, and are out and about among numerous friends.



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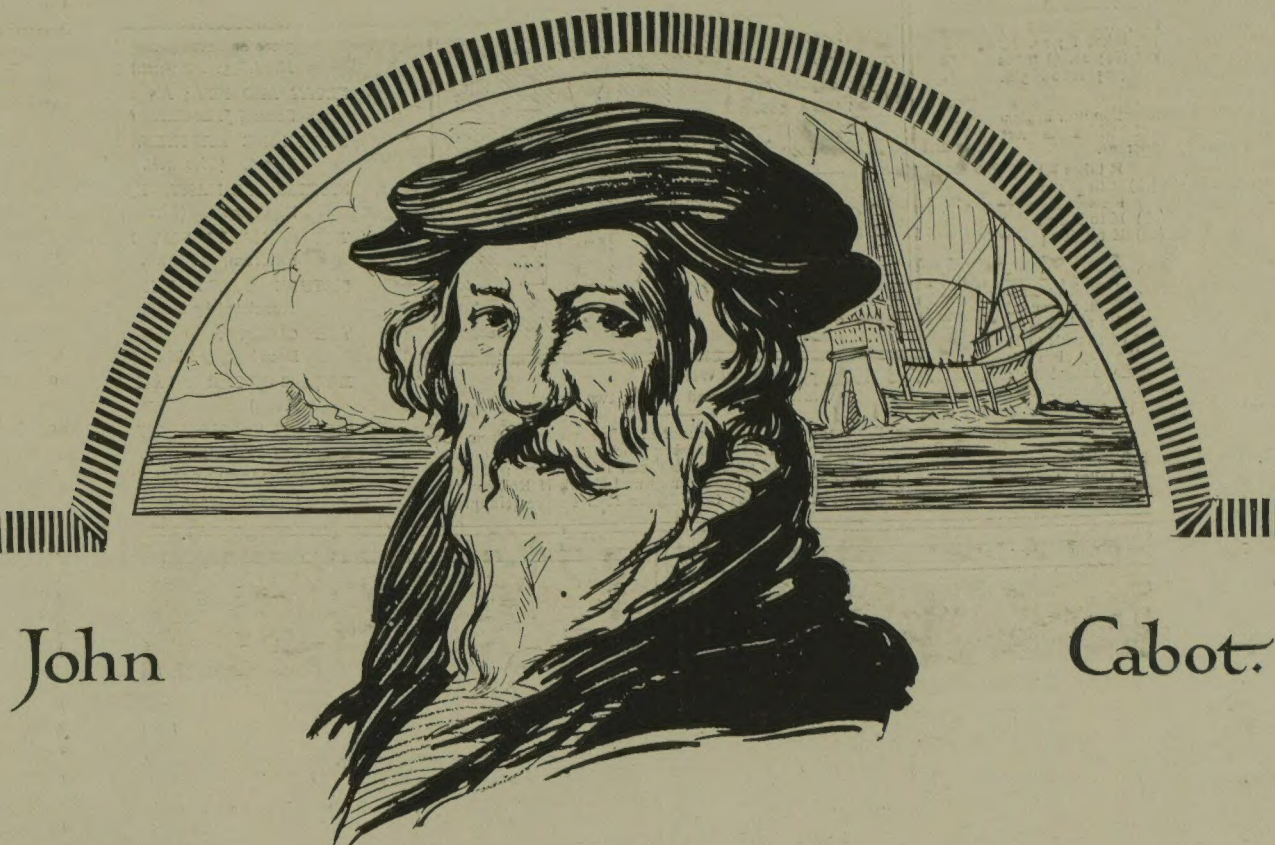
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T.C.43.

W.D. & H.O.
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Bristol & London
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CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

JAMES M K LUPTON (Richmond).—Thanks for problems, which shall receive attention.

J THOMPSON (Manchester).—Many thanks for chess slips.

CHESS IN LONDON.

Game played between Messrs. RETI and SNOSKO-BOROVSKI, and awarded the first brilliancy prize in the recent London Masters Tournament.

(Queen's Gambit Declined.)

WHITE (Mr. R.) BLACK (Mr. B.)
1. P to Q 4th P to Q 4th
2. P to Q B 4th P to K 3rd
3. Kt to Q B 3rd Kt to K B 3rd
4. B to Kt 5th Q Kt to Q 2nd
5. P to K 3rd B to K 2nd
6. Kt to B 3rd Castles
7. Q to B 2nd P to B 4th

This ought to be played either earlier in the game or later. As the position stands it is a source of weakness.

8. R to Q sq P takes Q P
9. K P takes P P takes P
10. B takes P P to K R 3rd
11. B to R 4th Kt to Kt 3rd

The Kt might as well be taken off the board at once, for any part it takes in the subsequent course of the game.

12. B to Q Kt 3rd B to Q 2nd
13. Castles R to B sq
14. Q to K 2nd P to Q R 3rd
15. K R to K sq B to Kt 5th
16. Kt to K 5th B takes Kt
17. P takes B P to Kt 4th
18. B to Kt 3rd R takes P

Nothing is gained by this capture. On the contrary, the Rook is out of position for either offence or defence.

19. P to K R 4th K Kt to Q 4th
20. Q to R 5th

WHITE (Mr. R.) BLACK (Mr. B.)
Striking immediately at White's weakened wing.

20. K to Kt 2nd
21. B takes Kt P takes B
If Kt takes B, White wins by 22. P takes P, P takes P; 23. Kt takes B, Q takes Kt; 24. Q takes P (ch), K to R 2nd; 25. R to K 5th. 22. Kt takes P

A pretty combination now begins, the outcome of which is not immediately apparent.

22. R takes Kt
23. B to K 5th (ch) R to B 3rd
24. P takes P P takes P
25. Q takes P (ch) K to B 2nd
26. Q to R 5th (ch) K to Kt sq
27. R to Kt sq

This quiet coup de repos, as the culminating point of White's strategy, was what probably secured the judges' award. Its object is to compel the retreat of Black's Q R in order to make the way clear for his own Rook to cross to the King's side of the board. Once that is achieved the game is won.

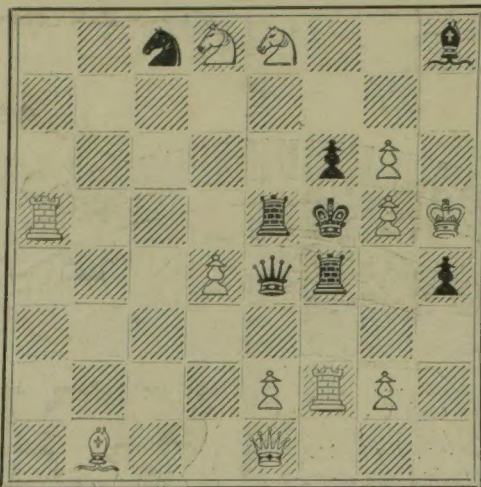
27. Q R to B 3rd
28. R to Kt 3rd B to K sq
29. R to Kt 3rd (ch) B to Kt 3rd
30. R takes B (ch) R takes R
31. Q to R 8th (ch) Resigns.

SOLUTION OF PROBLEM No. 3893.—By G. STILLINGFLEET JOHNSON.

WHITE
1. Q to R 6th
2. B takes P
3. B mates.
If Black play 1. Kt to B 3rd, 2. Q takes Kt, etc.; and if 1. P takes Kt, then 2. Q takes P (R 5th), etc.

PROBLEM No. 3895.—By JAMES M. K. LUPTON.

BLACK.



WHITE.

White to play, and mate in two moves.

CORRECT SOLUTIONS OF PROBLEM No. 3890 received from George Parbury (Singapore) and H F Marker (Porbandar, India); of No. 3891 from H F Marker and Casimir Dickson (Vancouver); of No. 3892 from James M K Lupton (Richmond) and Frank H Rollison (Evansville, U.S.A.); of No. 3893 from Major R B Pearce (Happisburgh),

H W Satow (Bangor), H Grasett Baldwin (Farnham), C H Watson (Masham), P W Hunt (Bridgwater), H Burgess (St Leonards-on-Sea), James M K Lupton, Bernaldo de Quiros (Segovia, Spain), A W Hamilton-Gell (Exeter) and Rev. W Scott (Elgin).

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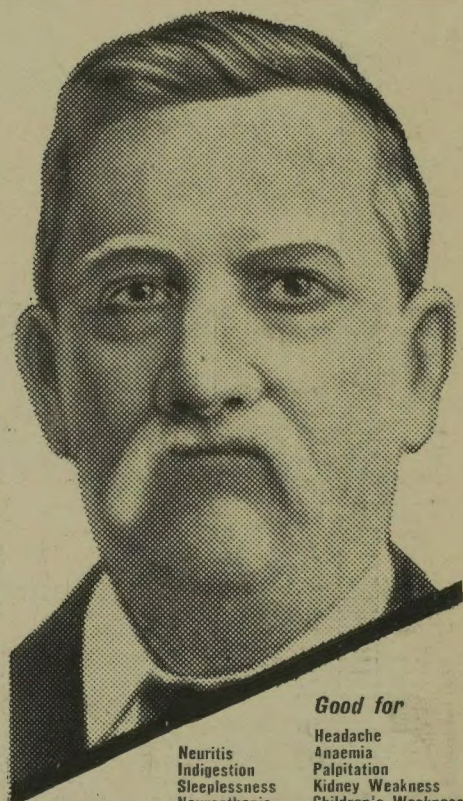
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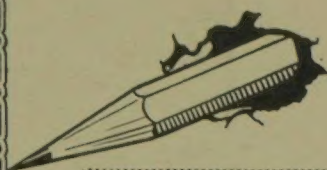
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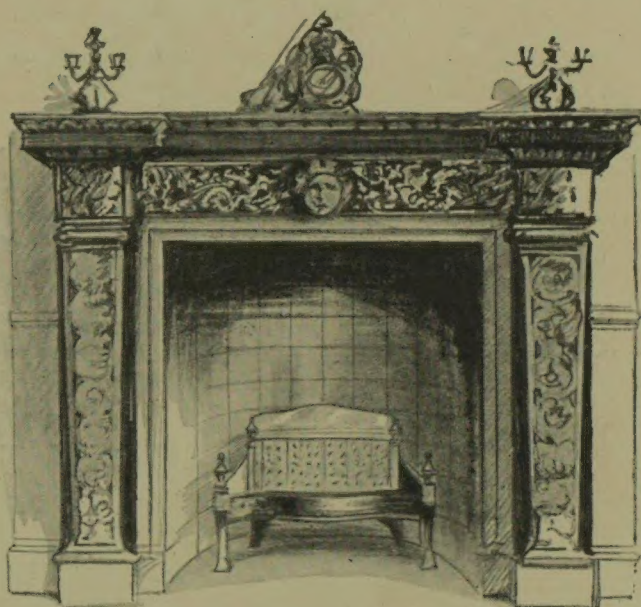
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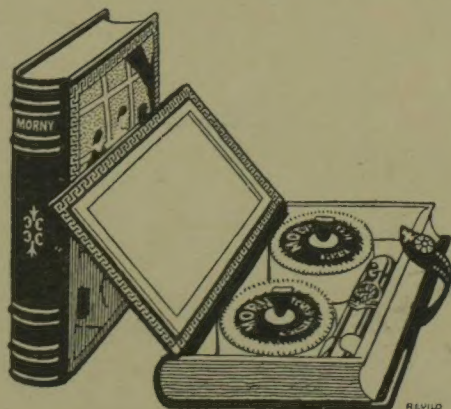
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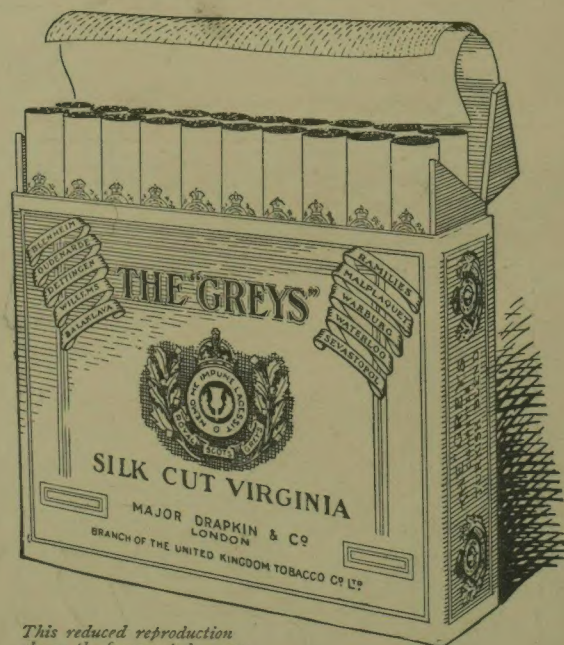
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